

AMHERST COLLEGE

2011- 12 CATALOG

Current as of August 1, 2011

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The post office address of the College is Amherst, Massachusetts, 01002-5000. The telephone number for all departments is (413) 542-2000.

General information about Amherst College is available upon request from the Public Affairs Office, Amherst College, AC #2202, P.O. Box 5000, Amherst, MA 01002-5000.

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I

MISSION STATEMENT

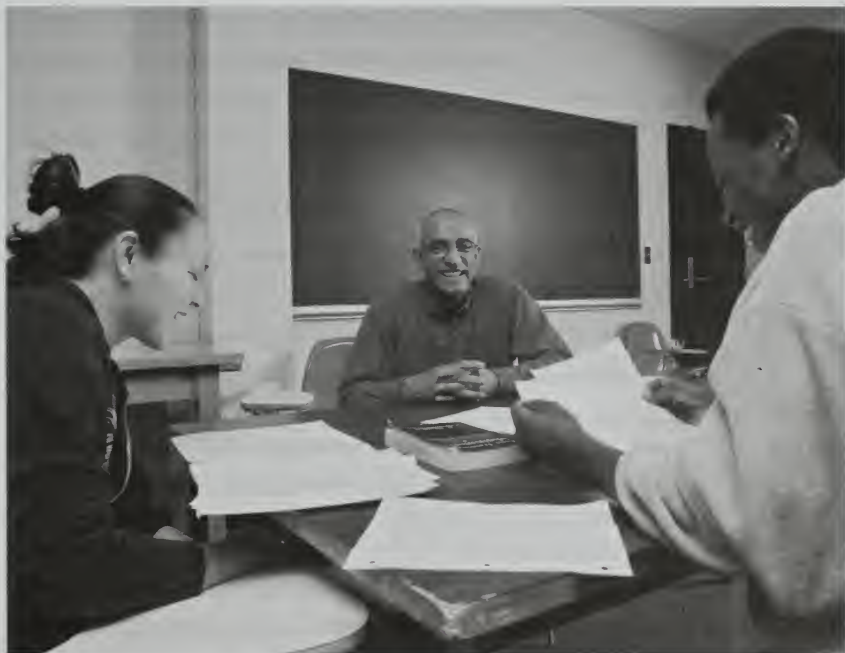
CALENDAR

THE CORPORATION

FACULTY

ADMINISTRATIVE AND

PROFESSIONAL OFFICERS



The Mission of Amherst College

Terras irradiant

"Let them give light to the world."

1821

Amherst College educates men and women of exceptional potential from all backgrounds so that they may seek, value, and advance knowledge, engage the world around them, and lead principled lives of consequence.

Amherst brings together the most promising students, whatever their financial need, in order to promote diversity of experience and ideas within a purposefully small residential community. Working with faculty, staff, and administrators dedicated to intellectual freedom and the highest standards of instruction in the liberal arts, Amherst undergraduates assume substantial responsibility for undertaking inquiry and for shaping their education within and beyond the curriculum.

Amherst College is committed to learning through close colloquy and to expanding the realm of knowledge through scholarly research and artistic creation at the highest level. Its graduates link learning with leadership—in service to the College, to their communities, and to the world beyond.



College Calendar

2011

August 28, Sunday. New student orientation begins; first-year residences open at 9 a.m.

September 1, Thursday. Residences open for upper-class students at 9 a.m. (Keys at Campus Police.)

September 5, Monday. Opening Convocation.

September 6, Tuesday. Fall semester classes begin.

September 7, Wednesday. Monday classes will be held.

September 14, Wednesday. Last day to add/drop courses for fall semester.

October 8-11, Saturday-Tuesday. Midsemester break. Residence halls and dining hall remain open.

October 21-23, Friday-Sunday. Homecoming.

October 26, Wednesday. Midsemester grades due in Registrar's Office. Last day for Class of 2012E to take comprehensive exams.

November 1, Tuesday. Last day for first-year students and first-semester transfer students to obtain permission to withdraw from a course without penalty. Deadline for students to apply for spring 2012 withdrawal, readmission, and off-campus housing.

November 3-9, Thursday-Wednesday. Advising Week.

November 4-6, Friday-Sunday. Family Weekend.

November 10-16, Thursday-Wednesday. Preregistration for spring semester.

November 19-27, Saturday-Sunday. Thanksgiving vacation.

December 1, Thursday. Deadline for students to request housing extensions after December 23. (Moore Dormitory will remain open.)

December 13, Tuesday. Senior honors theses due in Registrar's Office.

December 14, Wednesday. Last day of fall semester classes.

December 15-17, Thursday-Saturday. Reading/Study period.

December 18-22, Sunday-Thursday. Fall semester examination period.

December 22, Thursday. Deadline for Class of '14E to declare major at Registrar's Office. Dining hall closes after dinner.

December 23, Friday. Residences (except Moore Dormitory) close at 5 p.m.

2012

January 2, Monday. Residences reopen at 9 a.m.

January 2-20, Monday-Friday. Interterm.

January 3, Tuesday. Fall semester grades due on ACData. Dining hall reopens with breakfast.

- January 6, Friday.* Students leaving campus for spring semester must vacate residences by 5 p.m.
- January 13, Friday.* Students returning to campus after absence may access housing at 9 a.m.
- January 23, Monday.* Spring semester classes begin at Amherst College. Spring semester classes begin at the University of Massachusetts.
- February 1, Wednesday.* Last day to add/drop courses for spring semester.
- March 13, Tuesday.* Last day for graduating seniors to take comprehensive exams.
- March 15, Thursday.* Deadline for applications for room draw; off-campus housing; fall '12 Study Abroad, educational leave, withdrawal and readmission; and special program proposals.
- March 16, Friday.* Last day for first-year and first-semester transfer students to obtain permission to withdraw from a course without penalty. Dining hall closes after dinner.
- March 17-25, Saturday-Sunday.* Spring recess.
- April 2-6, Monday-Friday.* Advising Week.
- April 9-13, Monday-Friday.* Preregistration for fall semester.
- April 15, Sunday.* Deadline for students to submit spring '13 Study Abroad and other educational leave requests.
- April 17-19, Tuesday-Thursday.* Room Draw.
- April 25, Wednesday.* Deadline for upperclass students to apply to renew financial aid.
- April 30, Monday.* Deadline for students to submit Commencement/Reunion housing applications.
- May 1, Tuesday.* Deadline for students to request housing extensions after May 12.
- May 3, Thursday.* Senior honors theses due in Registrar's Office at 4 p.m.
- May 4, Friday.* Last day of spring semester classes. Senior Assembly. Deadline for students to submit summer housing applications. Deadline for RCs to post summer storage hours.
- May 5-6, Saturday-Sunday.* Reading/Study Period.
- May 7-11, Monday-Friday.* Spring semester examination period.
- May 11, Friday.* Last day for '14 students to declare a major.
- May 12, Saturday.* Residences close for non-graduating students at 5 p.m.
- May 14, Monday.* Senior grades due at 9 a.m.
- May 16, Wednesday.* Grades due for non-seniors at 4 p.m.
- May 20, Sunday.* Commencement. Residences close for graduates at 5 p.m.
- May 23-27, Wednesday-Sunday.* Alumni Holiday and Reunion.
- June 1, Friday.* Deadline for upperclass students to request early return in September.

This calendar is available online at www.amherst.edu/calendar.

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† On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

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- Patricia B. O'Hara**, *Dean of New Students*. B.A. (1976) Adelphi University; Ph.D. (1981) Columbia University; A.M. (hon. 1995) Amherst College.
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- James J. Plumer**, *Coach, Physical Education and Athletics*. B.A. (1983) Colby College.
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RELIGIOUS ADVISORS

The Rev. Dr. Paul V. Sorrentino, D.Min., *Director of Religious Life and Advisor to the Christian Fellowship and the Multifaith Council*.

Mohammed Abdelaal, B.Arch., *Muslim Religious Advisor*.

Sister Mary Christina Clark, D.H.M., *Catholic Religious Advisor*.

The Rev. Dr. Deene D. Clark, D.Min., *Protestant Religious Advisor, Emeritus*.

The Rev. Dr. Thomas Edward Fisher, D.Min., *Adjunct Presbyterian Religious Advisor*.

Hermenia T. Gardner, M.S., *H.T. Gardner Bi-Semester Christian Worship Advisor, Emerita*.

Mark Hart, Ph.D., *Buddhist Adjunct Advisor*.
 The Rev. Alfred L. Johnson, Sr., M.Div., *Adjunct Protestant Religious Advisor and Pastor to the Goodwin Memorial AME Zion Church*.
 The Reverend Timothy Jones, M.Div., *Protestant Religious Advisor and Advisor to the H.T. Gardner Bi-Semester Christian Worship Series*.
 Rabbi Yechiael Lander, M.A., *Jewish Religious Advisor, Emeritus*.
 Elizaveta Lozovaya, M.A., *Adjunct Muslim Religious Advisor*.
 Rabbi Bruce Bromberg Seltzer, M.A., *Jewish Religious Advisor*.
 Manju Sharma, M.S., *Hindu Religious Advisor*.

GRADUATE FELLOWS

Tyler M. Chapman, A.B., *Mayo-Smith Admission Fellow*.
 Benjamin B. Cohen, A.B., *Associate in Music*.
 Rebecca K. Dago, A.B., *Eugene S. Wilson Admission Fellow*.
 Thomas K. Langin, A.B., *Quantitative Fellow*.
 Brian F. Merrigan, A.B., *Edward Hitchcock Fellow in Physical Education*.
 Jessica L. Mestre, A.B., *Student Life Fellow*.
 Julia A. Moorman, A.B., *Associate in Music*.
 Jennifer R. Shamash, A.B., *Graduate Assistant in Theater and Dance*.
 Ryan W. Turcotte, A.B., *Susan and Kenneth Kermes Fellow in Computer Science*.

FIVE COLLEGES INCORPORATED

Neal B. Abraham, Ph.D., *Executive Director*.
 Alexandra deMontrichard, M.A., *Five College Program Coordinator*.
 Sue Dickman, M.F.A., *Academic Programs Liaison*.
 Nancy Goff, M.S., *Director, Program Planning and Development*.
 Beth Hooker, Ph.D., *Five College Sustainability Coordinator*.
 Barbara Lucey, B.S., *Treasurer*.
 Kevin S. Kennedy, B.A., *Director, Information and Publications*.
 Yvette Morneau, B.S., *Business Officer Manager*.
 Nathan A. Therien, Ph.D., *Director, Academic Programs*.
 Sue Thrasher, Ed.D., *Coordinator, Five College Partnership Program*.
 Maria Toyofuko, M.S., *Director of Information Technology*.

AMHERST COLLEGE

II

AMHERST COLLEGE



Amherst College

AMHERST COLLEGE looks, above all, for men and women of intellectual promise who have demonstrated qualities of mind and character that will enable them to take full advantage of the College's curriculum. The College seeks qualified applicants from different races, classes, and ethnic groups, students whose several perspectives might contribute significantly to a process of mutual education within and outside the curriculum. Admission decisions aim to select from among the many qualified applicants those possessing the intellectual talent, mental discipline, and imagination that will allow them most fully to benefit from the curriculum and to contribute to the life of the College and of society. Grades, standardized test scores, essays, recommendations, independent work, the quality of the individual's secondary school program and achievements outside the classroom are among the factors used to evaluate this promise, but no one of these measures is considered determinative.

Founded in 1821 as a non-sectarian institution for "the education of indigent young men of piety and talents for the Christian ministry," Amherst today is an independent liberal arts college for men and women. Its approximately 1,800 students come from most of the fifty states and many foreign countries.

The campus is near the center of the town of Amherst, adjacent to the town common. A few miles away are four other institutions of higher learning—Hampshire, Mount Holyoke, and Smith Colleges, and the University of Massachusetts—with which Amherst engages in a number of cooperative educational programs.

The College offers the bachelor of arts degree and cooperates with the University of Massachusetts in a Five College Ph.D. program. The College curriculum involves study in the humanities, the social sciences, and the natural sciences and combines a broad education with knowledge of some field in depth. Emphasis falls upon each student's responsibility for the selection of an appropriate program.

Some students may engage in independent study free of formal courses in their junior and senior years; Honors work is encouraged and in recent years has been undertaken by nearly half of the graduating class.

Whatever the form of academic experience—lecture course, seminar, conference, studio, laboratory, independent study at various levels—intellectual competence and awareness of problems and methods are the goals of the Amherst program, rather than the direct preparation for a profession. The curriculum enables students to arrange programs for their own educational needs within established guidelines. Faculty advisors, representing all academic departments, assist undergraduates in their course selections; but the ultimate responsibility for a thoughtful program of study rests with the individual student.

The College's Faculty is engaged in two primary activities: first, the education of undergraduates; and, second, research and writing. Its 167 full-time members hold degrees from colleges and universities throughout this country and abroad. Classes range in size from a few courses of two students to several lecture courses of more than 100 students; more than 80 percent of the classes and sections have 25 students or fewer.

Amherst has extensive physical resources: libraries with more than 1,000,000

volumes and over 29,000 other media materials, science laboratories, a mathematics and computer science building, theaters, gymnasium, swimming pool, skating rink, squash and tennis courts, playing fields, a museum of fine arts and another of natural history, a music center and concert hall, a dance studio, a central dining hall for all students, a campus social center that includes a snack bar and movie theater, dormitories, media center, and classroom buildings. There are a wildlife sanctuary and a forest for the study of ecology, an observatory and a planetarium, and varied equipment for specialized scientific research. At Amherst, and at its neighboring institutions, there are extensive offerings of lectures, concerts, plays, films, and many other events.

The College provides a variety of services to support the academic work of students. In addition to the advising and teaching support provided by the Faculty, the services include a tutorial program, reading and study skill classes, an Interterm pre-calculus course, a full-time writing counselor, and tutoring for students for whom English is a second language. For more details, please contact the Office of the Dean of Students.

Amherst has a full schedule of intercollegiate athletics for men and women in most sports. About 85 percent of all students participate in the physical education program or in organized intramural athletics.

Undergraduates may also take part in a variety of other extracurricular activities: journalism, public service, publishing, broadcasting, music, dramatics, student government, College committees, and a wide assortment of specialized interests. Religious groups, working independently or through the religious advisors, maintain a program of worship services, Bible study, community service projects, and other activities.

Most graduates continue their formal education to enter such professions as teaching, medicine, law, and business. At Amherst, presumably they have only begun their life-long education at "commencement," but have developed attitudes and values that will encourage them to participate thoughtfully and generously in the service of humanity.

Amherst College is pleased to provide the following information regarding our institution's graduation rates in compliance with the Higher Education Act of 1965, as amended. The rates reflect the graduation status of students who enrolled during the 2004-05 school year and for whom 150% of the normal time-to-completion has elapsed.

During the fall semester of 2004, 427 first-time, full-time, degree-seeking undergraduate students entered Amherst College. As of August 31, 2010, 95% of those students had graduated from our institution.

Questions related to this report should be directed to: Kathleen Goff, Registrar, Amherst College, Box 5000, Amherst, MA 01002-5000.

FIVE COLLEGE COOPERATION

Amherst is joined with Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts in a consortium that sponsors a variety of cooperative programs and enterprises. The goal of cooperation among the five colleges is to enrich the educational opportunities available to students by providing them with access to the resources of all five institutions.

Students are entitled to participate in a course interchange program which allows them to construct up to one half of their program from liberal arts courses at the four other colleges without additional cost. (See page 75 for fur-

ther information.) Also freely available to students are the libraries of each institution. The present and continuing emphasis of the Five College Libraries is on the sharing and enhancement of total resources and services.

A monthly calendar of lectures, concerts and other cultural events on all five campuses is available online to the Five College community. Access to classes, libraries, and extracurricular activities is made feasible by a free transportation system connecting all five campuses.

An FM radio station (WFCR 88.5) is supported by all five colleges. It is managed by the University with the advice of a board made up of representatives of the cooperating institutions. The five colleges also cooperate in sponsoring *The Massachusetts Review*, a quarterly of literature, the arts, and public affairs.

Academic cooperation includes two joint departments—Astronomy and Dance—and coordinated programs in African-American Studies, East Asian Studies, Latin American Studies and Linguistics. Joint faculty appointments make possible the presence of talented professors in highly specialized areas. Five College senior appointments bring to the area distinguished international figures, listed on pages 462–484.

AIR FORCE RESERVE OFFICERS TRAINING CORPS

Amherst College offers interested students the opportunity to pursue a commission as a Second Lieutenant in the United States Air Force through an affiliation with the USAF ROTC Detachment 370 at University of Massachusetts—Amherst, located less than two miles from the Amherst College campus. The program combines traditional classroom instruction, hands-on leadership training and physical fitness training. Amherst College students do not receive degree credit for participation in the courses. For underclass students the combined mandatory requirements are five hours per week and six hours per week for upperclass students. Scholarship funding is available on a competitive basis for qualified applicants and “express” scholarship funding is available for qualified applicants in specific majors. Interested Amherst College students should explore the ROTC experience by seeking more information below:

Phone: 413-545-2437/2451

Email: afrotc@acad.umass.edu

<http://www.umass.edu/afrotc>

AIR FORCE ROTC SCHOLARSHIPS

Air Force ROTC one- to four-year college scholarships are available on a competitive basis to qualifying high school and college students. Scholarship recipients are selected using the whole person concept. This includes objective factors (grade point average) and subjective factors (interview evaluation). In selected academic areas, scholarships may be extended to meet a five-year degree program recognized by the college. Most scholarships cover full college tuition and most laboratory fees, and mandatory fees; plus a tax-free allowance during the school year ranging from \$300 to \$500 per month, and an annual \$900 textbook stipend.

ARMY RESERVE OFFICERS TRAINING CORPS

Amherst College offers the opportunity to train to become an officer in the United States Army through the Department of Military Leadership at the Uni-

versity of Massachusetts. The Military Leadership curriculum provides leadership and management training experience and is open to any Amherst College student who wishes to participate. Amherst students do not receive degree credit for participation in the courses. While all students receive the same experience in using Army equipment, uniforms and training techniques, those students desiring a commission have scholarship opportunities available to them. Army ROTC scholarships are offered for periods of four, three and two years and are awarded on a merit basis to the most outstanding applicants. Interested students should call 413-545-2321 or 5364 for more information.

VETERANS

Eligible veterans may enroll in Air Force ROTC while in college, complete degree requirements and earn an Air Force Commission. Veterans can use their GI Bill or veterans' benefits, receive the tax-free allowance and compete for other scholarship and financial aid programs.

EXCHANGE PROGRAMS AND STUDY ABROAD

The College encourages students to participate in educational programs at other institutions in the United States and abroad. In addition to the following programs sponsored or co-sponsored by Amherst, students may participate in programs offered by other American or foreign institutions. For further information and guidelines concerning educational leave from the College, see page 65.

Selected students may participate in Independent Study projects under guidance from a teacher at Amherst College without enrollment at host institutions and may pursue their studies elsewhere in the United States or abroad.

The Twelve College Exchange

Within the Northeast, the College has special exchange arrangements with Bowdoin, Connecticut, Dartmouth, Mount Holyoke, Smith, Trinity, Vassar, Wellesley, and Wheaton Colleges, and Wesleyan University, which together form the Twelve College Exchange Program. This arrangement gives students who wish to take advantage of special programs not available in the Five College area, or who wish to experience a similar, but different, college environment, the opportunity to do so with the minimum of difficulty. Further information is available from the Twelve College Exchange coordinators of the participating colleges. The coordinator for Amherst College is Assistant Dean of Students and Director of International Experience Janna Behrens.

The Williams College—Mystic Seaport Program in American Maritime Studies

This program is available to undergraduate participants through the Twelve College Exchange program. Its purpose is to provide undergraduates with the opportunity to focus one semester of their studies on man's relationship with the sea. Further information is available in the Career Center.

The National Theatre Institute

Through a Twelve College Exchange arrangement, undergraduate participation in the program of the National Theatre Institute, Waterford, Conn., is possible. Further information is available in the Career Center.

The Associated Kyoto Program

The Associated Kyoto Program, sponsored by Amherst and 15 other institutions, is hosted by Doshisha University in Kyoto, Japan. It emphasizes direct and intensive contact with the Japanese and aims to develop in students an understanding of Japan's culture, history, language, and contemporary society. The program carries credit equivalent to a full academic year's course work. About 50 students are admitted each year, with applicants from member institutions receiving priority. Information can be obtained from Professor Samuel C. Morse.

Göttingen Exchange

Amherst maintains a student exchange program with Göttingen University in Germany. Each year, upon application to the Department of German, two Amherst students are selected to attend Göttingen University. In return, Amherst accepts two Göttingen students to study at the College and to serve as Language Assistants in the German Department. Details about the exchange programs may be obtained from the Department of German.

Doshisha University

THE COLLEGE'S relationship with Doshisha University offers various opportunities for students and faculty to study, to research, and to teach in Japan. Located in Japan's ancient imperial capital of Kyoto, The Doshisha was founded by Joseph Hardy Neesima of the Class of 1870, the first Japanese to graduate from a Western institution of higher learning. Neesima stowed away aboard a clipper ship from Japan while that country was still officially "closed." From the China Coast he eventually arrived in 1865 aboard a ship owned by Alpheus Hardy, who was a trustee of both Phillips Academy, Andover, and Amherst College.

After graduating from both Andover and Amherst, Neesima returned to Japan to found a Christian college in Kyoto. From this modest start The Doshisha has developed into a complex of educational institutions: Doshisha University, a separate Women's College, four senior and four junior high schools, an elementary school, and a kindergarten, with a total enrollment of approximately 32,000 on six different campuses. The Doshisha is one of the oldest and best known private educational institutions in Japan.

Scores of Amherst graduates have taught at The Doshisha, and since 1922, except for the war years, Amherst has maintained a resident instructor at Doshisha University. Since 1947 until his retirement in 1992, Professor Otis Cary of the Class of 1943 represented Amherst College at Doshisha, taught American history at the University, and served in a number of other capacities. Currently, Professor Masanori Morita is acting as our Amherst representative. Professor Samuel Morse is our Doshisha representative at Amherst College.

Through the generosity of alumni and friends of the College, Amherst House was built on the Doshisha University campus in 1932 as a memorial to Neesima and to Stewart Burton Nichols of the Class of 1922, the first student representative. In 1962, the College, thanks to further generosity of friends and alumni, built a guest house of modern Japanese design, including quarters for the Representative, three guest suites, and dining facilities. In 1979 a traditional rustic teahouse, *Muhinshuan*, was donated by the family of a Japanese alumnus

and rebuilt in a corner of the Amherst House grounds, lending cultural atmosphere appropriate to Kyoto.

In 1971 the College took the lead in organizing the Associated Kyoto Program (AKP), a junior-year program at Doshisha University for Amherst students and others who wish to pursue the study of Japanese language, culture, and history. This program offers the main avenue today for both student and faculty contact with Doshisha University. With offices on Doshisha's main campus since 1971, the AKP, sponsored by Amherst College and 15 American liberal arts colleges, hosts American undergraduates for a year of study in Kyoto and awards fellowships to American and Japanese faculty to participate in educational exchange for periods of one or two semesters. Opportunities for faculty participation in the AKP are announced in the spring semester every year. Also, since 1958, a graduating Amherst College senior has been selected annually as the Amherst-Doshisha Fellow to spend a year at Doshisha University. A student exchange begun in 2009 permits up to two Amherst students to spend the fall semester at Doshisha. Two students are also eligible to attend the Japanese language summer program at Doshisha as well.

Since 1976 an arrangement with Doshisha University has been established which permits a member of one of the nine Faculties (Theology, Letters, Law, Economics, Commerce, Engineering, Sociology, Policy Studies, Culture and Information Science) to spend up to a year's leave at Amherst.

The Folger Shakespeare Library

THE FOLGER SHAKESPEARE LIBRARY in Washington, D.C., was established in 1932 under the governance of The Trustees of Amherst College by the will of Henry Clay Folger, Class of 1879, and his wife, Emily Jordan Folger. The Folgers' original collection of Shakespeareana remains the largest and most complete in existence today. Subsequent acquisitions have enabled the Library now to claim the largest accumulation of English-language publications from 1475 to 1640 outside of England, as well as other important Continental Renaissance materials. Folger holdings span a broad range of subjects and include books, manuscripts, musical instruments, musical scores, and artifacts from the Renaissance and theater history.

In keeping with its founders' intentions, the Folger Shakespeare Library is an educational and cultural center, with a mission inspired by its world-class collection "to advance understanding and appreciation of Shakespeare's writing and of the culture of early modern Europe." The Folger is an internationally recognized research library offering advanced scholarly programs in the humanities; an innovator in the preservation of rare materials; a national leader in how Shakespeare is taught in grades K-12; and an award-winning producer of cultural and arts programs— theater, music, readings, exhibitions, lectures, and family programs. Its commitment to learning extends to the seminars of the Folger Institute, a consortium of 40 universities and colleges—including Amherst, for whom the Folger offers special undergraduate research opportunities—and a wide array of publications, including *Shakespeare Quarterly*, a scholarly journal produced in cooperation with The George Washington University, the award-winning *Folger Magazine* for general audiences, and the Folger Shakespeare Library editions, the top-selling imprint of Shakespeare's works in the United States.

Located one block from the U.S. Capitol, next to the Library of Congress, the Folger Shakespeare Library is housed in a landmark building widely considered among the loveliest in the nation's capital. Inside its elegant art deco marble facade is an Elizabethan interior with vaulted ornamental plaster ceilings, richly paneled walls, terracotta and tile floors, and windows of leaded and stained glass. Its reading room is modeled after a Tudor banquet hall; the Great Hall suggests a Tudor-style gallery, and its theater is designed after the Elizabethan innyard playhouses so popular in Shakespeare's time. The Folger welcomes more than 200,000 visitors each year, and millions more visit its informative website at www.folger.edu.

FOLGER LIBRARY OFFICERS

Michael Witmore, Ph.D., *Director*

Stephen Enniss, Ph.D., *Eric Weinmann Librarian*

David Schalkwyk, Ph.D., *Director of Academic Programs*

Janet Alexander Griffin, M.A., *Director of Public Programs and Artistic Producer*

Melody P. Fetske, C.P.A., *Director of Finance and Administration*

Essence Newhoff, *Acting Director of Development*

Robert G. Young, Ph.D., *Director of Education*

Paul T. Ruxin, *Chair, Board of Governors*

III

ADMISSION

TUITION AND FEES

FINANCIAL AID



Admission

Amherst College looks, above all, for men and women of intellectual promise who have demonstrated qualities of mind and character that will enable them to take full advantage of our curriculum. We seek qualified applicants from different races, classes and ethnic groups—students whose several perspectives might contribute significantly to a process of mutual education within and beyond the curriculum.

We aim to select from among the many qualified applicants those possessing the intellectual talent, mental discipline and imagination that will allow them most fully to benefit from the curriculum and contribute to the life of the college and society. Grades, standardized test scores, essays, recommendations, independent work, the quality of the secondary school program and achievements outside the classroom are among the factors used to evaluate this promise, but no one of these measures is considered determinative.

THE ADMISSION PROCESS

We take great care to give every application a thorough review. Each application is read by at least two admission deans before being presented to the Admission Committee for discussion. We pay closest attention to a student's:

- secondary school (or college) transcript;
- standardized tests: the SAT and two SAT subject exams or simply the ACT (with writing);
- teacher and counselor recommendations;
- quality of writing as demonstrated in essays, testing and recommendations;
- extra- and co-curricular involvements and talents.

We give the greatest weight to the academic transcript. The rigor of the courses taken, the quality of grades and the consistency with which a student has worked over four years give us the clearest indication of how well a student will do at Amherst. Standardized tests also play an important role in helping us evaluate a student in comparison to students taught in very different secondary schools. Recommendations, the quality of a student's writing, and extra- and co-curricular talents also help the Admission Committee draw fine distinctions among very talented applicants.

While no precise list of secondary school courses is required for entrance, we strongly recommend the following as minimal preparation for a liberal arts education at Amherst, with the understanding that content and availability will vary from school to school and that most successful applicants will have taken a course of study well beyond this minimum: English—four years; Mathematics—through pre-calculus; three or four years of one Foreign Language; two years of History and Social Science; at least three years of Natural Science, including one year of Laboratory Science.

FIRST-YEAR APPLICANTS

Applying. First-year applicants must submit the Common Application and the Amherst College Common Application Supplement, along with other supporting materials. Applications may be mailed or submitted electronically, accom-

panied by payment (on-line or by check) of the \$60 non-refundable application fee or by a fee-waiver request. Application forms are available at the Admission Office website (www.amherst.edu/admission), along with additional information about the application process and required application materials. Applications must be received at our Admission Office by the appropriate deadline.

Regular Decision. More than 90 percent of applicants choose the Regular Decision option. Applications must be received at our Admission Office by January 1. Applicants will receive notice of our decision by early April and, if admitted, must reply to our offer by May 1.

Early Decision. About 10 percent of Amherst applicants choose our binding Early Decision (ED) program. This is a good option only for those who have decided early in the college search process that Amherst is their clear first choice. As an Early Decision applicant, a student agrees not to be an ED candidate at any other college. The student also agrees, if admitted, to withdraw all applications from other colleges and to enroll at Amherst in the fall.

Early Decision applications must be received at our Admission Office by November 15. Applicants will receive notice of our decision by December 15.

IB, AP and College Courses. If a student has taken International Baccalaureate, Advanced Placement or college courses during secondary school, we view this as significant evidence of academic accomplishment and preparation. In addition, some Amherst departments will allow a student to forego introductory-level courses in areas in which rigorous work has already been done. However, we do not accept such courses for credit or advanced standing.

Deferred Admission. An admitted first-year student may, with the permission of the Director of Admission, defer matriculation for a year without reapplying. The student should confirm his or her intent to enroll at Amherst by submitting the enrollment form and required deposit along with a written request for the deferral by May 1. Deferred students wishing to receive credit for academic work completed during the year between high school and their enrollment at Amherst will need to reapply for entrance to the College as transfers.

TRANSFER APPLICANTS

A student is eligible for transfer admission to Amherst if a minimum of 30 semester hours of credit transferable to Amherst College has been completed as a full-time student at a college or university. We do not accept applications from individuals who have already earned an undergraduate degree. Five College students are not encouraged to transfer to Amherst.

Transfer applicants must submit the Common Application for Transfer Students and the Amherst Supplement to the Common Application for Transfer Students, along with supporting materials. Applications may be mailed or submitted electronically, accompanied by payment (on-line or by check) of the \$60 non-refundable application fee or by a fee-waiver request. Application forms are available at the Admission Office website (www.amherst.edu/admission), along with additional information about the application process and required application materials. Applications for fall semester transfer must be received at our Admission Office by March 1. Applicants will receive notice of our decision in late May and, if admitted, must reply to our offer by early June. Applications for spring semester transfer must be received at our Admission Office by

November 1. Applicants will receive notice of our decision in late December and, if admitted, must respond to our offer promptly.

INTERNATIONAL APPLICANTS

We welcome applications from international students. Currently, some ten percent of our students are international—eight percent of them non-U.S. citizens and the rest a combination of U.S. dual citizens, U.S. permanent residents, and U.S. citizens living or raised abroad. Our Admission Committee is familiar with various education systems around the world.

Regardless of citizenship or geographic location, international students should follow the same first-year or transfer application process required of any other student. Please note that Amherst College is “need-blind” for all international applicants in addition to U.S. and Canadian citizens and permanent residents.

Amherst requires any applicant whose first language is not English to take the Test of English as a Foreign Language (TOEFL) or similar English-proficiency test (MELAB or IELTS) with the following exceptions: The TOEFL is not required of international applicants who have conducted their entire secondary education in a school with English as the primary language of instruction or who have scored 700 or above on the Critical Reading section of the SAT.

VISITING STUDENTS

A limited number of places are available in the spring semester for full-time visiting students. A student is eligible for visitor status if the student is currently enrolled in college and has completed at least one year of full-time college work. Individuals enrolled as Visiting Students at Amherst as well as Twelve College Exchange Students at Amherst are not eligible for transfer to the college. Students interested in visiting student status should use the Amherst College Visiting Student Application, available at the Admission Office website (www.amherst.edu/admission). Applications must be received at the Admission Office by December 1. Applicants will receive notice of our decision in late December and, if admitted, must respond to our offer promptly.

For further information please contact:

Office of Admission
Amherst College
P.O. Box 5000
Amherst, MA 01002-5000
413-542-2328
413-542-2040 (fax)
admission@amherst.edu
www.amherst.edu/admission

For sending express mail requiring a street address:

Office of Admission
Amherst College
220 South Pleasant Street
Amherst, MA 01002-5000

Tuition and Fees

A CANDIDATE'S formal application for admission should be accompanied by payment of the \$60 non-refundable application fee or a fee-waiver request. For applications submitted electronically, payment of the application fee should be made on-line; for applications submitted by mail, payment should be made by check or money order payable to Amherst College. Admitted candidates who intend to enroll at Amherst are required to return with the enrollment form a non-refundable \$400 advance tuition deposit, which will be credited in full on the first term bill, or an advance tuition deposit waiver form issued by our Office of Financial Aid.

Comprehensive Fee (Tuition, Room, Board)	\$53,370
Student Activities Fee	534
Residential Life Fee (not required of off-campus residents)	114
Campus Center Program Fee	80
Student Health Insurance(optional)	\$1,546

The first semester bill in the amount of \$28,595 is made available to all students (except first-year students) and their designated "Friends and Family" electronically in early July and is due and payable on or before August 5, 2011. First-year students receive their first semester bill by mail at their home residence at approximately the same date. The mailing to first-year students is the only bill received by mail and all future bills are made available electronically. The second semester bill totaling \$27,049 is available electronically in early December and is due and payable on or before January 6, 2012. All College scholarships, Tuition Management Systems Payment Plans, and any other cash payments received prior to mailing will appear as credits on the bill.

The fee for the support of various activities of the student body for 2011-12 is determined by the Student Allocations Committee. The \$534 fee is turned over to the Student Allocations Committee for disbursement to more than 40 student organizations, clubs, special interest groups and activities. Six dollars of the fee helps to underwrite the Five College Performing Arts Program. This cooperative program entitles students at Amherst College (as well as students at Smith, Hampshire and Mount Holyoke Colleges and the University of Massachusetts) to receive a one-half price ticket discount for all Fine Arts Center sponsored programs. The fee also contributes to the support of the student newspapers, magazines, radio station, yearbook, tutorial and hospital service commitment and student government. In addition to the Student Activities Fee, there is a \$114 Residential Life Fee and a \$80 Campus Center Program Fee which are used to promote all campus programs.

The charge of \$1,546 appears on the comprehensive bill for twelve months of Accident and Sickness Insurance for the period August 15, 2011, through August 15, 2012. Any clinical services provided on campus at the Amherst College Student Health Service are covered by the comprehensive fee for all Amherst College students. Further details concerning the Student Health Services and the Student Health Insurance Plan appear in the Amherst College Student Handbook.

Guarantee Deposit

Each new student, or former student reentering, is charged a \$175 fee unless this deposit has previously been paid. Included in the \$175 guarantee deposit

is a \$25 transcript fee, which provides all students the opportunity to receive transcripts upon request with no additional charge. This part of the fee is a non-refundable charge. The \$150 balance of this deposit is refundable after a student graduates or otherwise leaves the College, less any unpaid charges on his/her account.

Miscellaneous charges such as fees for late registration, extra courses, library fines, lost or damaged property, etc., are payable currently when incurred.

Payment Plans

For those who wish the convenience of monthly payments, arrangements have been made for pre-payment plans, including insurance for continued payment in case of death or disability of the parent. For further details contact Tuition Management Systems at www.afford.com.

Tuition Changes

Despite every effort to maintain College fees at the lowest possible level, it has been necessary to increase the tuition fee at Amherst in the past. Therefore, students and their parents are advised that such increases may well be necessary in subsequent years. The College attempts to notify students of tuition changes as early as possible during the preceding academic year. Financial aid awards will be based on the schedule of fees in effect during the year of the award. Students who may require financial aid as the result of tuition changes are eligible to make application whenever necessary.

Refund Policy

In case of withdrawal before the opening day of a semester, all charges except the Advanced Tuition Deposit will be cancelled. (See also Conduct, page 60.)

Refund of payment for or credit on student accounts in the event of withdrawal are as follows:

TUITION

Period of attendance calculated from day of first scheduled classes:

Fall semester

Prior to September 6		\$21,085.00
September 7-16	90%	18,976.50
September 17-25	50%	10,542.50
September 26 to October 22	25%	5,271.25
October 23 or later		no refund

Spring semester

Prior to January 23		\$21,085.00
January 24-February 3	90%	18,976.50
February 4-12	50%	10,542.50
February 13-March 10	25%	5,271.25
March 11 or later		no refund

ROOM AND BOARD

Refund shall be made on a per diem basis for any student who withdraws voluntarily or who is dismissed from the College during a semester.

SCHOLARSHIP GRANTS

Scholarship grants are cancelled in full when determining cash refunds.

The officer having general supervision of the collection of tuition and fees and refund policy is the Comptroller.

Financial Aid

IN a sense, every student at Amherst College is on scholarship. Beginning in September 2011, the comprehensive charge for tuition, room and board will be \$53,370, and yet the education of each student costs the College more than \$80,000 per year. General endowment income, gifts and grants to the College supply the difference.

For those students who cannot afford the regular charge, financial aid is available from a variety of sources. Through the years, alumni and friends of the College have contributed or bequeathed capital funds with the income to be used for scholarship and loan assistance to worthy students. In addition, each year the alumni of the College through the Annual Fund contribute a substantial sum for financial aid purposes. Without this support, the College could not maintain its present financial aid program.

Additional financial aid is available to Amherst students from sources outside the College. A number of foundations and corporations grant funds which the College distributes on the basis of financial need. The College also participates in the Federal Work-Study, Pell Grant, Supplemental Educational Opportunity Grant, Direct Stafford Loan, Perkins Loan, and Direct Parent Loan for Undergraduate Students programs.

Amherst College has a broad financial aid program that includes scholarship grants and student employment. More than one-half of the students receive need-based financial aid. Students and their parents may also borrow educational loans.

FINANCIAL AID POLICY AND PROCEDURE

The College grants financial aid only in cases of demonstrated financial need. Students' financial needs are calculated by subtracting from estimated academic year expenses an amount that they and their families may reasonably be expected to supply. Academic year expenses include tuition, room, board and fees, and allowances for books, personal expenses, and transportation. The family contribution is computed in accordance with the need analysis procedures of The College Board and amended in individual cases by Amherst College policy. In awarding federal financial aid, the College determines eligibility according to the procedures specified in the Higher Education Act of 1965, as amended. The College assumes that students will assist in financing their education through summer employment and part-time jobs during the college year.

Financial aid awards are usually a combination of scholarship grant and student employment opportunities. After allowances have been made for parental contributions and student contributions from savings and income (usually from summer employment), the first \$1,800 of an applicant's demonstrated need will typically be met with a college-year employment opportunity. A student may expect to receive scholarship and grant aid to cover remaining financial need.

Outside scholarship awards and tuition benefits from parents' employers will be used first to reduce the college-year employment portion of a financial aid award. Any excess outside aid may reduce the Amherst scholarship amount, in accordance with the recipient's financial need.

Students have no loan included in their financial aid awards. Students with financial need may borrow long-term, low-interest, subsidized student loans to replace a shortfall in summer savings, to substitute for student employment in a financial aid award, or to purchase a personal computer. Unsubsidized student loans are available to students without financial need or to replace a portion of the expected family contribution.

APPLYING FOR FINANCIAL AID

To apply for financial aid from Amherst College, a candidate should submit the documents indicated below by the appropriate dates, as noted.

Students who are citizens or permanent residents of the United States or whose parents reside in the United States:

- *CSS/Financial Aid PROFILE*. Complete this form online at <https://profileonline.collegeboard.com>. The Amherst College code for the PROFILE is 3003.

Early Decision: November 1

Regular Decision: February 15

Fall Transfer: March 15

Spring Transfer: November 1

- *Noncustodial PROFILE (NCP)*, as appropriate. If the student's parents are separated or divorced, the noncustodial parent should file The College Board's Noncustodial PROFILE after the student and the custodial parent have filed the CSS/Financial Aid PROFILE. Information about the NCP will be sent to the student by The College Board soon after the PROFILE has been filed.
- *Parents' and student's federal income tax returns and wage statements*. Signed copies of tax returns and copies of W-2 forms for 2011 should be submitted through The College Board's Institutional Documentation (IDOC) service. Students who file a CSS/Financial Aid PROFILE will receive information about submitting documents in early February. Students who apply for Early Decision admission and Regular Decision candidates whose family's income tax forms are not available by March 10, should submit copies of the prior year's tax returns and income documentation directly to the Office of Financial Aid. When the current documents are available, they should be submitted through the IDOC service.

Early Decision: November 15

Regular Decision: March 10

Fall Transfer: April 10

Spring Transfer: November 1

- *Free Application for Federal Student Aid (FAFSA)*—for U.S. citizens and permanent residents only. Complete the FAFSA online at www.fafsa.ed.gov. A paper version of the FAFSA form may also be available from secondary school counselors. The FAFSA should not be submitted until after January 1. The Amherst College code for the FAFSA is 002115.

Students who are citizens or permanent residents of Canada or whose parents reside in Canada:

- *CSS/Financial Aid PROFILE*. Complete the PROFILE by the dates indicated above for students in the United States.

- *Noncustodial PROFILE (NCP)*. If the student's parents are separated or divorced, the noncustodial parent should complete the NCP, as noted above for students in the United States.
- *Parents' and student's federal and provincial income tax returns and wage statements*. Submit signed copies of tax returns and copies of T-4 forms for 2011 directly to the Office of Financial Aid. Students who apply for Early Decision admission and Regular Decision candidates whose family's income tax returns are not available by March 10, should submit copies of the prior year's tax returns and income documentation. Current documents should be submitted when they become available.

Other international students (whose parents do not reside in the United States or Canada):

- *CSS/Financial Aid PROFILE*. Complete the PROFILE by the dates indicated above for students in the United States.
- *Noncustodial PROFILE (NCP)*. If the student's parents are separated or divorced, the noncustodial parent should complete the NCP, as noted above for students in the United States.
- *Parents' and student's income tax returns and income documentation*. Submit copies of your and your parents' most recent income tax return(s) and/or other documentation of income directly to the Office of Financial Aid.

Early Decision: November 1

Regular Education: February 15

Fall Transfer: March 15

Spring Transfer: November 1

Transfer Applicants. Transfer applicants are treated identically to first-year applicants, with admission decisions made on a need-blind basis and financial need met in full.

International Applicants. Amherst College offers financial aid to international students based on financial need. Admission of international students does not take into consideration a candidate's need for financial aid.

Early Decision. Early Decision applicants who submit their financial aid application materials on time will receive a preliminary financial aid award soon after getting a letter of admission. This award will be confirmed later, after the cost of attendance for the coming year has been set and after income is confirmed on the basis of the student's and student's parents' income tax returns. A student who wants to compare financial aid packages from several colleges should apply as a Regular Decision applicant.

Renewal of Financial Aid. Students in the upper classes who desire renewal of their financial aid awards or who wish to apply for financial aid for the first time must file applications by April 25. Renewal forms may be printed from the financial aid website, www.amherst.edu/offices/financialaid, and should be returned directly to the Office of Financial Aid. Students will receive notification of their financial aid awards in June.

WILLIAM M. PREST BEQUEST

The Faculty of Amherst College, at its meeting of February 29, 1972, passed by unanimous vote a resolution that:

... until such time as it votes to the contrary, the income and a portion of the principal of the Bequest of William M. Prest, Class of 1888, will be used to initiate new approaches to the problem of providing appropriate forms of financial assistance to Amherst College students.

First claim on the Prest funds goes to transfer students at Amherst, with special consideration to graduates of junior and community colleges.

STUDENT LOAN FUND

Through the generosity of friends of the College, the Student Loan Fund has been established from which small short-term loans may be made to students who require funds to meet personal emergencies or other needs for which financial aid funds may not be obtained. In accordance with the conditions set by the donors, use of the Student Loan Fund is limited to students who are otherwise receiving grant assistance from the College. The New England Society's Student Loaning Fund (for New England residents) and the Morris Morgestern Student Loan Fund provide special interest-free loans on the same short-term basis as other student loans.

A brochure with a more detailed description of the financial aid program is available upon request from the Admission Office. Additional information is also available from the College's website at www.amherst.edu/offices/financialaid. Questions about the financial aid policy of Amherst College should be directed to the Office of Financial Aid, Amherst College, B-5 Converse Hall, P.O. Box 5000, Amherst, MA 01002-5000 or finaid@amherst.edu.

IV

GENERAL REGULATIONS

DEGREE REQUIREMENTS



General Regulations

TERMS AND VACATIONS

THE COLLEGE year 2011-12 includes two regular semesters, the first with 13 weeks and the second with 14 weeks of classes. In the fall semester are an October break and a Thanksgiving recess. After the winter recess, there is a January Interterm. In the spring semester there is a vacation of one week.

All official College vacations and holidays are announced on the College Calendar appearing at the beginning of this catalog.

The January Interterm is a three-week period between semesters free from the formal structures of regular classes, grades, and academic credit. It is, in essence, a time when each student may undertake independent study in a subject or area to which he or she might not have access during the normal course of the year.

Students may center their activities on the campus or elsewhere as they choose. They may read, write, paint, compose, or inquire into some question or concern as inclination, ingenuity, and resources permit. They may wish to explore further or more deeply a subject which has aroused their curiosity or about which they wish to know more.

CONDUCT

It is the belief of Amherst College that those engaged in education should be responsible for setting, maintaining, and supporting moral and intellectual standards. Those standards are assumed to be ones which will reflect credit on the College, its students, and its guests.

The College reserves the right to exclude at any time students whose conduct or academic standing it regards as unsatisfactory; in such cases fees are not refunded or remitted in whole or in part, and neither the College nor any of its officers consider themselves to be under any liability whatsoever for such exclusion.

All are expected to conduct themselves in a manner consistent with the principles set forth in the following three statements, which together comprise the Amherst College Honor Code. Failure to do so may in serious instances jeopardize the student's continued association with the College.

A. STATEMENT OF INTELLECTUAL RESPONSIBILITY AT AMHERST COLLEGE

Preamble

Every person's education is the product of his or her own intellectual effort and participation in a process of critical exchange. Amherst cannot educate those who are unwilling to submit their own work and ideas to critical assessment. Nor can it tolerate those who interfere with the participation of others in the critical process. Therefore, the College considers it a violation of the requirements of intellectual responsibility to submit work that is not one's own or otherwise to subvert the conditions under which academic work is performed by oneself or by others.

Article I Student Responsibility

Section 1. In undertaking studies at Amherst College every student agrees to abide by the above statement.

Section 2. Students shall receive a copy of the Statement of Intellectual Responsibility with their initial course schedule at the beginning of each semester. It is the responsibility of each student to read and understand this Statement and to inquire as to its implications in his or her specific courses.

Section 3. Orderly and honorable conduct of examinations is the individual and collective responsibility of the students concerned in accordance with the above Statement and Article II, Section 3, below.

Article II Faculty Responsibility

Section 1. Promotion of the aims of the Statement of Intellectual Responsibility is a general responsibility of the Faculty.

Section 2. Every member of the Faculty has a specific responsibility to explain the implications of the statement for each of his or her courses, including a specification of the conditions under which academic work in those courses is to be performed. At the beginning of each semester all members of the Faculty will receive with their initial class lists a copy of the Statement of Intellectual Responsibility and a reminder of their duty to explain its implications in each course.

Section 3. Examinations shall not be proctored unless an instructor judges that the integrity of the assessment process is clearly threatened. An instructor may be present at examinations at appropriate times to answer questions.

B. STATEMENT ON FREEDOM OF EXPRESSION AND DISSENT

Amherst College prizes and defends freedom of speech and dissent. It affirms the right of teachers and students to teach and learn, free from coercive force and intimidation and subject only to the constraints of reasoned discourse and peaceful conduct. It also recognizes that such freedoms and rights entail responsibility for one's actions. Thus, every student bears the responsibility to protect the rights of all to express their views so long as there is neither use nor threat of force nor interference with the rights of others. Demonstrated cases of disruption of classes (whether, for example, by the abridgement of free expression in a class or by obstructing access to the place in which the class normally meets) or similarly of other academic activities will be regarded as serious breaches of this Statement and community standards and will receive appropriate sanctions.

C: STATEMENT ON RESPECT FOR PERSONS

Respect for the rights, dignity and integrity of others is essential for the well-being of a community. Actions by any person that do not reflect such respect for others are damaging to each member of the community and hence damaging to Amherst College. Each member of the community should be free from interference, discrimination, intimidation, sexual harassment or disparagement in the classroom; the social, recreational and residential environment; or the work place. Any behavior which constitutes sexual harassment or other verbal or physical abuse of any member of the community for reasons that include but are not limited to race, color, religion, national origin, ethnic identification, age, political affiliation or belief, sexual orientation, gender, economic status or physical or mental disability will be regarded as a serious violation of the Honor Code, and anyone found guilty of such behavior will be disciplined.

Harassment

Amherst College does not condone harassment of any kind, against any group or individual, because of race, religion, ethnic identification, age, handicap, gender or sexual orientation. Such harassment is clearly in conflict with the interests of the College as an educational community and in many cases with provisions of law.

Sexual Harassment

Amherst College is committed to establishing and maintaining an environment free of all forms of harassment. Sexual harassment breaches the trust that is expected and required in order for members of an educational community to be free to learn and work. It is a form of discrimination because it unjustly deprives a person of equal treatment. Sexual harassment can injure anyone who is subjected to it, regardless of gender or sexual orientation.

The College's policy on sexual harassment is directed towards behavior and does not purport to regulate beliefs, attitudes, or feelings. It is based on federal and state law, which prohibit certain specific forms of sexual harassment; on the College's Statement on Respect for Persons, which requires that a person's sex and sexual orientation be treated with respect; and on the following statement on sexual harassment passed by the Faculty on May 23, 1985:

Unwelcome sexual advances, requests for sexual favors and other unwelcome verbal or physical conduct of a sexual nature constitute sexual harassment when: (1) submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment, academic work, or participation in social or extracurricular activities; (2) submission to or rejection of such conduct by an individual is used as the basis for decisions affecting the individual; or (3) such conduct has the purpose or effect of unreasonably interfering with an individual's work performance or creating an intimidating, hostile or demeaning working, academic or social environment.

The College believes that sexual harassment, besides being intrinsically harmful and illegal, also corrupts the integrity of the educational process.

Because it is possible for one person to act unintentionally in a manner that sexually harasses another, it is imperative that all members of the College community understand what kinds of behavior constitute sexual harassment. Hence, we provide here a general description of sexual harassment.

Sexual harassment occurs when one person attempts to coerce another into a sexual relationship, or to punish a refusal to respond to or comply with sexual advances. Attempts to subject a person to unwanted attention of a sexual character, sexual slurs or derogatory language directed at another person's sexuality or gender also can be forms of sexual harassment. Thus, sexual harassment can include a wide range of behavior, from the actual coercing of sexual relations to the forcing of sexual attentions, verbal or physical, on a non-consenting individual. It is also possible that sexual harassment can occur unintentionally when behavior of a sexual nature has the effect of creating a hostile environment. In some cases, sexual harassment is obvious and may involve an overt action, a threat, or reprisal. In other instances, sexual harassment is subtle and indirect, with a coercive aspect that is unstated.

Sexual harassment also occurs when a position of authority is used to

threaten the imposition of penalty or the withholding of benefit unless sexual favors are granted, whether or not the threat is carried out. Sexual harassment, when it exploits the authority the institution gives its employees, or otherwise compromises the boundary between personal and professional roles, is an abuse of the power the College entrusts to them. The potential for sexual harassment exists in any sexual relationship between a student and a member of the faculty, administration or staff. Anyone in a position of authority should thoroughly understand the potential for coercion in sexual relationships between persons who are professionally affiliated. These relationships may involve persons in a position of authority over their colleagues (e.g., tenured faculty and non-tenured faculty; administrators and staff); or they may involve those who teach, advise or supervise students.

Sexual harassment also takes the form of unwanted attention among peers. Sexual harassment by peers may have the purpose or effect of creating an intimidating, hostile, or demeaning environment. Sexual harassment by peers can occur between strangers, casual acquaintances, hall-mates, and even friends.

Because sexual harassment is a direct violation of the College's "Statement on Respect for Persons," Amherst College will seriously and thoroughly investigate any complaints of sexual harassment and will discipline those found guilty. Any student who believes she or he may be the victim of sexual harassment by a member of the faculty should consult the section on "Seeking Redress in Cases of Sexual Harassment" and "The Resolution of Student Grievances with Members of the Faculty or Administration" in the *Student Handbook*. The *Faculty Handbook* gives further information about grievance procedures. Any student who believes she or he may be the victim of sexual harassment by a peer should consult the student-student grievance procedures in the *Student Handbook*.

Consensual Sexual Relationships Between Faculty Members and Students

Experience has shown that consensual sexual relationships between faculty members and students can lead to harassment. Faculty members should understand the potential for coercion in sexual relationships with students with whom the faculty members also have instructional, advisory or supervisory relationships.

Even when such relationships do not lead to harassment, they can compromise the integrity of the educational process. The objectivity of evaluations which occur in making recommendations or assigning grades, honors, and fellowships may be called into question when a faculty member involved in those functions has or has had a sexual relationship with a student.

For these reasons, the College does not condone and, in fact, strongly discourages consensual sexual relationships between faculty members and students. The College requires a faculty member to remove himself or herself from any supervisory, evaluative, advisory, or other pedagogical role involving a student with whom he or she has had or currently has a sexual relationship. Since the absence of this person may deprive the student of educational, advising, or career opportunities, both parties should be mindful of the potential costs to the student before entering into a sexual relationship.

In cases in which it proves necessary, the Dean of Faculty, in consultation with the Dean of Students and the Chair (or Head) of the relevant department, will evaluate the student's situation and take measures to prevent deprivation

require that students majoring in their department study in a foreign country. Occasionally, faculty members, advisors, or deans may suggest that students withdraw from formal studies to gain fresh perspectives on their intellectual commitments, career plans, or educational priorities. Family circumstances, medical problems, declining motivation, and other factors commonly encountered by students may require that they remain away from the College for more than the usual College vacation periods. The College, therefore, encourages students to consider carefully their situations, to clarify their objectives, and to decide for themselves whether they should temporarily interrupt their study at the College and take voluntary withdrawals or go on educational leaves.

Students who wish to explore the advantages and disadvantages of voluntary withdrawals or medical or educational leaves should confer with their class deans, College and departmental advisors, resident counselors and parents. Some students will also find it beneficial to discuss their situations and tentative plans with the Registrar, the Study Abroad Advisor, the foreign language departments, the Career Center and the Dean of Financial Aid.

Students who go on educational leave from the College usually do so during the junior year, although sophomore year educational leaves are permitted. It is expected that students will spend their senior year at Amherst. To receive academic credit for study elsewhere, students must perform satisfactorily in a full schedule of courses approved in advance by the Dean of Students Office, the Registrar, and the students' advisors. Students on educational leave from Amherst must enroll at other institutions as visiting non-degree students. (See Transfer Policy statement.)

To ensure that students have ample time for changing their status with the College and to allow the College to maintain full use of its educational facilities, some minimum procedures and deadlines have been instituted. All students considering voluntary withdrawals or medical or educational leaves for the fall semester must notify their class deans and advisors before March 15. Students who may be away from campus for the spring term should notify their dean and advisor before April 15 of the previous year. Students who fail to notify the dean of their plans prior to these deadlines will not be guaranteed housing for the semester in which they prefer to return. Educational leaves usually require a considerable amount of correspondence with other colleges and universities, especially in the case of foreign study. Therefore, students who may wish to go on educational leaves should begin discussing their plans at least a full semester before they expect to be enrolled in another institution.

Students considering educational leaves, voluntary leaves, and medical withdrawals should also read the next section on Readmission.

Prior to the seventh week of any semester, students may choose to withdraw voluntarily without their final grades being recorded. However, unless granted exemptions for disabling medical reasons or grave personal emergencies by the Committee on Academic Standing or the class deans, students who withdraw after the seventh week of a semester will withdraw with penalty and have final grades for that semester recorded on their permanent academic records. Refunds of tuition, deposits and fees are treated according to the College policy stated on page 54 of this Catalog. When withdrawals have been approved by the class deans and faculty advisors, the deans will specify any readmission requirements in writing and will indicate what academic work, if any, must be completed prior to readmission.

INVOLUNTARY WITHDRAWALS

The College reserves the right to exclude at any time students whose conduct it regards as unsatisfactory. Such conduct includes, but is not limited to: A student engages in, or is at significant risk of engaging in, behavior that could result in physical harm to self or other(s); manifests an inability to attend to personal needs related to food, shelter, personal safety and general well-being, such that there is a reasonable possibility of serious physical harm; behaves in a manner that interferes substantially with the rightful daily activities of members of the College or surrounding community, with the educational and/or residential environment, or with the orderly operation of the College, including behavior that imposes a significant burden on the College's human resources needed for continued management of such behavior; fails to pay term bill by the stated due date; fails to provide required immunization records by the stated deadline; fails to register as required at the beginning of each term. In addition, a student who has been granted make-up examinations or extensions of time beyond the end of the term in order to avoid failing those courses, may be required to take a withdrawal. In such cases, fees are not refunded or remitted in whole or in part and neither the College nor any of its officers will have any liability whatsoever for such exclusion. When withdrawals have been imposed by the class deans, the deans will specify any readmission requirements in writing and will indicate what academic work, if any, must be completed prior to readmission. Students may appeal an involuntary withdrawal to the Dean of Students or advisee.

READMISSION

All students requesting readmission after voluntary withdrawals, involuntary withdrawals, medical leaves, and academic dismissals and all students on educational leaves who wish to return for the fall semester should write to their class deans as early as possible, but before March 15. For students planning to return for the spring semester, the letters should be received by the College before November 1. In most instances, the deans will approve the readmission requests immediately. In some cases, additional information, such as an interview on-campus with a class dean, may be requested. Readmission requests from students seeking to return from academic dismissals and, in some cases from medical leaves, voluntary and involuntary withdrawals, will be referred to the Committee on Academic Standing. In these cases, detailed letters requesting readmission, accompanied by grade reports of courses taken at an approved college or university, letters from employers, and other documents supporting the readmission requests should be sent to the class deans. Students on educational leaves should simply confirm their intention of returning to the campus before the above stated dates. Failure to meet these deadlines will jeopardize students' opportunities to participate in the student residence room selection.

TRANSFER POLICY

Amherst College students who are considering transferring to other institutions should understand that the College will not readmit those who choose to become degree candidates at other colleges and universities. All Amherst College students who transfer to and enroll as degree candidates at other institu-

Degree Requirements

BACHELOR OF ARTS

THE DEGREE Bachelor of Arts is conferred upon students who have satisfactorily met the requirements described below. The plan of studies leading to this degree is arranged on the basis of the equivalent of an eight-semester course of study to be pursued by students in residence at Amherst College.

The degree Bachelor of Arts *cum laude*, *magna cum laude*, or *summa cum laude* (Degree with Honors) is awarded to students who have successfully completed an approved program of Honors work with a department or program.

Other students who satisfactorily meet requirements as indicated below receive the degree, Bachelor of Arts, *rite*.

REQUIREMENTS

Each student is responsible for meeting all degree requirements and for ensuring that the Registrar's Office has received all credentials.

The Bachelor of Arts degree is awarded to students who:

1. Complete 32 full semester courses *and* four years (eight semesters) of residence,* except that a student who has dropped a course without penalty during the first year, or who has failed a course during the first or second year, shall be allowed to graduate, provided he or she has been four years in residence at the College and has satisfactorily completed 31 full courses. Transfer students must complete 32 full semester courses or their equivalent, at least 16 of them at Amherst, and at least two years of residence at Amherst, except that a transfer student who has dropped a course without penalty during his or her first semester at Amherst shall be allowed to graduate with one less full course.

2. Complete the requirements for a major in a department or a group of departments including a satisfactory performance in the comprehensive evaluation.

3. Attain a general average of 6 in the courses completed at Amherst and a grade of at least C in every course completed at another institution for transfer credit to Amherst.

COURSE REQUIREMENTS

All students except Independent Scholars are required to elect four full courses each semester and may elect an additional half course. The election of a half course in addition to the normal program is at the discretion of the student and without special permission. A student may not elect more than one half course in any semester except by consent of his or her class dean and the departments concerned. In such cases the student's program will be three full courses and two half courses. Half courses are not normally included in the 32-course requirement for graduation.

*In exceptional cases, a student with at least six semesters of residence at Amherst and at least 24 courses, excluding summer school courses not taken as make-up work or recognized as part of a transfer record, may apply for early graduation. Students seeking to graduate before they have satisfied the normal 32-course requirement will have the quality of their achievement thoroughly evaluated. The approval of the student's advisor, department, the Dean of Faculty, the Committee of Six, and finally the Faculty must be received to be granted the status of candidate for the degree.

In exceptional cases a student may, with the permission of both his or her academic advisor and class dean, take five full courses for credit during a given semester. Such permission is normally granted only to students of demonstrated superior academic ability, responsibility, and will. Fifth courses cannot be used to accelerate graduation. On occasion, a student who has failed a course may be permitted to take a fifth course in a given semester if, in the judgment of the Committee on Academic Standing, this additional work can be undertaken without prejudice to the student's regular program.

Also in exceptional cases a student may petition the Dean of Students at the time of admission or prior to the beginning of any semester for permission to enroll in a program of three courses per semester for any number of semesters of his or her enrollment at Amherst. Such permission may be granted only for reasons of physical disability (e.g., for students who have serious visual or hearing impairments) or compelling family responsibility (e.g., for students who are parents and have custodial responsibility for their children). In such cases, the student may be granted permission to spend as many as two additional semesters at Amherst College and to graduate with no fewer than 31 courses.

A student who by failing a course incurs a deficiency in the number of courses required for normal progress toward graduation is usually expected to make up that course deficiency by taking a three- or four-semester hour course at another approved institution during the summer prior to the first semester of the next academic year.

A student may not add a course to his/her program after the ninth calendar day of the semester, or drop a course after this date except as follows.

First-year students who experience severe academic difficulty may petition the Dean of New Students for permission to drop one course without penalty during their first year. The Dean of New Students, in consultation with the instructor and advisor, will decide on the basis of the student's educational needs whether or not to grant the petition. Petitions to withdraw from a course will normally be accepted only during the sixth, seventh, and eighth weeks of either the first or the second semester. Exceptions to this rule shall be made only for disabling medical reasons or reasons of grave personal emergency, and shall be made only by the Dean of New Students.

Transfer students may petition their Class Dean to drop one course without penalty during the sixth, seventh, and eighth weeks of their first semester at Amherst. They must follow the petition procedure described above. The Class Dean, in consultation with the student's instructor and advisor, will decide whether or not to grant this petition.

For sophomores, juniors, and seniors, exceptions to the rule prohibiting the dropping of a course after the ninth calendar day of the semester shall be made only for disabling medical reasons or reasons of grave personal emergency, and shall be made only by the Dean of Students in consultation with the student's class dean.

Courses taken by a student after withdrawing from Amherst College, as part of a graduate or professional program in which that student is enrolled, are not applicable toward an Amherst College undergraduate degree.

THE LIBERAL STUDIES CURRICULUM

Under a curriculum adopted in 1996, the first-year students are required to take a First-Year Seminar. These courses are planned and taught by one or more

dents whose academic records give evidence of particular merit. Latin Honors are awarded to students completing a thesis within their major department or program. English honors are awarded to students solely on the basis of performance in course work. The awarding of both Latin and English honors will be made by the Faculty of the College, and will appear on the diploma. In making such awards, the Faculty will observe the following guidelines:

Latin Honors

1. Candidates eligible for the degree *summa cum laude* must have a minimum overall grade point average in the top 25% of their class and have received a recommendation of *summa* based on a thesis or comparable work from a department or program in which they have majored. In addition, the theses of candidates for the degree *summa cum laude* will be reviewed by the Committee of Six, who will transmit its recommendation to the Faculty. Candidates will also have their entire records reviewed by the Dean of the Faculty and the Committee of Six, who will transmit their recommendations to the Faculty.

2. Candidates eligible for the degree *magna cum laude* must have a minimum overall grade point average in the top 25% of their class and have received a recommendation of *magna* based on a thesis or comparable work from a department or program in which they have majored. Although each department or program may define additional criteria upon which it will base its recommendation, the candidate must submit a thesis or comparable work that is judged by the department or program to be of *magna* quality. Candidates will also qualify for the degree *magna cum laude* if they have been recommended for *summa cum laude* and are in the top 40% but not the top 25% of their class and have otherwise met the requirements for the degree *summa cum laude*.

3. Candidates eligible for the degree *cum laude* must have received a recommendation of *cum* based on a thesis or comparable work from a department or program in which they have majored. Although each department or program may define additional criteria upon which it will base its recommendation, the candidate must submit a thesis or comparable work that is judged by the department or program to be of *cum* quality.

Distinction

Candidates eligible for a degree with Distinction must have an overall grade point average in the top 25% of their class.

INDEPENDENT SCHOLAR PROGRAM

A limited number of students who elect to do so may participate in an Independent Scholar Program, usually in the junior or senior years in lieu of a traditional major program. Participants are chosen by the four-member Faculty Committee on Academic Standing and Special Majors, which includes the Dean of Students, after nomination for the program by a member of the Faculty. Independent Scholars are free to plan a personal program of study under the direction of a tutor, chosen by the student with the advice and consent of the Committee. The tutor provides the guidance and counsel necessary to help the student attain the educational objectives he or she has set. The tutor and one or more other members of the Faculty familiar with the student's work will ultimately assign a comprehensive grade and provide a detailed, written evaluation of the student's performance which will become part of the individ-

ual's formal record at Amherst College. Grades in such regular courses as the student may elect will be taken into account in assigning the comprehensive grade, and the student is eligible for a degree with Honors, as well as all other awards and distinctions. An Independent Scholar who studies away from the College may be eligible for a tuition reduction.

FIELD STUDY

The Faculty has instituted a program of Field Study under which students may pursue a course of study away from Amherst for either one or two semesters. Students are admitted to the program by the Committee on Academic Standing and Special Majors after approval of their written proposal and are assigned a Field Study Advisor chosen from the Faculty.

Upon being admitted to Field Study, students become candidates for the degree of Bachelor of Arts with Field Study, which is normally attained in four-and-one-half or five years. During the first semester in residence at Amherst after the period of Field Study, students must take a Special Topics course, normally with their Field Study Advisor, in which they draw on both their experience of Field Study and further investigation relating to it. Students may also pursue a related Special Topics course in the semester before they enter their program of Field Study.

Students pursuing a two-semester plan of Field Study will be allowed to continue after the first semester only upon providing evidence to the Committee that they are satisfactorily carrying out their program. No student shall begin study in the field later than the first semester of the senior year.

Students pursuing Field Study shall maintain themselves financially in the field, and during the period shall pay a Field Study fee of \$50 to the College in lieu of tuition.

The transcript of a student who has undertaken Field Study shall include a short description and appraisal by the Field Advisor of the student's project and of the related Special Topics course.

FIVE COLLEGE COURSES

Amherst, Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts have for some time combined their academic activities in selected areas for the purpose of extending and enriching their collective educational resources. Certain specialized courses not ordinarily available at the undergraduate level are operated jointly and open to all. In addition, students in good standing at any of the five institutions may take a course, without cost, at any of the other four if the course is significantly different from any offered on their own campus and they have the necessary qualifications.

The course must have a bearing on the educational plan arranged by the student and his or her advisor. Professional, technical and vocational courses are not generally open for Five College interchange credit. Those courses accrue credit toward degrees other than the Bachelor of Arts degree which is offered at Amherst College. Individual exceptions must be approved by both advisor and Dean of the Faculty on the basis of the student's complete academic program at the College.

The Premedical Committee reminds health preprofessional students that required courses (biology, chemistry, mathematics, physics) should normally be taken at Amherst College and not at other Five College institutions.

Courses of Instruction

COURSES are open to all students, subject only to the restrictions specified in the individual descriptions. Senior Honors courses, usually open only to candidates for the degree with Honors, are numbered 498 and 499, and Special Topics courses are numbered 490. All courses, unless otherwise marked, are full courses. The course numbers of double courses and half courses are followed by D or H.

SPECIAL TOPICS COURSES

Departments may offer a semester course known as Special Topics in which a student or a group of students study or read widely in a field of special interest. It is understood that this course will not duplicate any other course regularly offered in the curriculum and that the student will work in this course as independently as the director thinks possible.

Before the time of registration, the student who arranges to take a Special Topics course should consult the instructor in that particular field, who will direct the student's work; they will decide the title to be reported, the nature of the examination or term paper, and will discuss the preparation of a bibliography and a plan of coherent study. All students must obtain final approval of the Department before registration. Two Special Topics courses may not be taken concurrently except with the prior approval of the Student's Class Dean.

FIRST-YEAR SEMINARS: THE LIBERAL STUDIES CURRICULUM

During 2011-12, Faculty members in groups of one or more will teach 26 First-Year Seminars. Every first-year student must take one of these courses during the first semester. They are open only to Amherst College first-year students.

101. The Value of Nature. Our impact on the environment has been large, and in recent decades the pace of change has clearly accelerated. Many species face extinction, forests are disappearing, and toxic wastes and emissions accumulate. The prospect of a general environmental calamity seems all too real.

This sense of crisis has spurred intense and wide-ranging debate over what our proper relationship to nature should be. This debate will be the focus of the seminar. Among the questions we shall explore will be: What obligations, if any, do we have to non-human animals, to living organisms like trees, to ecosystems as a whole, and to future generations of humans? Do animals have rights we ought to respect? Is nature intrinsically valuable or merely a bundle of utilities for our benefit? Is there even a stable notion of "what is natural" that can be deployed in a workable environmental ethic? We will investigate these and related questions with readings drawn from literature, philosophy, the social sciences and ecology.

Fall semester. Professor Moore.

102. Secrets and Lies. Politics seems almost unimaginable without secrecy and lying. From the noble lie of Plato's *Republic* to the controversy about former President Clinton's "lying" in the Monica Lewinsky case, from the use of secrecy in

today's war against terrorism to the endless spinning of political campaigns, from President John Kennedy's behavior during the Cuban missile crisis to cover-ups concerning pedophile priests in the Catholic church, from Freud's efforts to decode the secrets beneath civilized life to contemporary exposés of the private lives of politicians, politics and deception seem to go hand-in-hand. This course investigates how the practices of politics are informed by the keeping and telling of secrets, and the telling and exposing of lies. We will address such questions as: When, if ever, is it right to lie or to breach confidences? When is it right to expose secrets and lies? Is it necessary to be prepared to lie in order to advance the cause of justice? Or, must we do justice justly? When is secrecy really necessary and when is it merely a pretext for Machiavellian manipulation? Are secrecy and deceit more prevalent in some kinds of political systems than in others? As we explore those questions we will discuss the place of candor and openness in politics and social life; the relationship between the claims of privacy (e.g., the closeting of sexual desire) and secrecy and deception in public arenas; conspiracy theories as they are applied to politics; and the importance of secrecy in the domains of national security and law enforcement. We will examine the treatment of secrecy and lying in political theory as well as their appearance in literature and popular culture, for example *Mr. Smith Goes to Washington*, *Primary Colors*, *Schindler's List* and *The Insider*.

Fall semester. Professor Sarat.

103. Growing Up in America. How do race, social class and gender shape the experience of growing up in America? We will begin by examining the life of a contemporary African-American male on his journey from the inner city to an Ivy League university. We then look back historically at some nineteenth-century lives—male and female, black and white, real and fictional—to understand how the transition from an agricultural to an urban industrial society has influenced the experience of coming of age. The remainder of the course will center on coming of age in the twentieth century. Our focus will be on the formation of identity, relationship with parents, courtship, sexuality and the importance of place. In addition to historical, sociological and psychological texts, the class will include fiction by Horatio Alger, Ella Deloria, and James Baldwin.

Fall semester. Professors Aries and Clark.

104. Friendship. An inquiry into the nature of friendship from historical, literary, and philosophical perspectives. What are and what have been the relations between friendship and love, friendship and marriage, friendship and erotic life, friendship and age? How do men's and women's conceptions and experiences of friendship differ? Readings will be drawn from the following: *The Epic of Gilgamesh*; Plato's *Symposium* and *Phaedrus*; selections from the Bible and Aristotle's *Nicomachean Ethics*; essays by Montaigne, Emerson, and C.S. Lewis; Mill's *On the Subjection of Women*; Whitman's poetry; Jewett's *The Country of the Pointed Firs*; Morrison's *Sula*; Truffaut's *Jules and Jim*, and Herzog's *My Best Fiend*.

Fall semester. Professor Emeritus Townsend.

105. Romanticism and the Enlightenment. The late eighteenth century is often characterized as the Age of Enlightenment, a time when educated men and women were confident that human reason was sufficient to understand the laws of nature, to improve society's institutions, and to produce works of the imagination surpassing those of previous generations (and rivalling those

Thinking in improvisational modes requires several special techniques, and yet is done by virtually all of us at times. Improvisation can be used to solve emergency problems or create art at the highest levels. The preparation for successful improvisation is often enormous, but editing must occur just before the act of execution. We will explore improvisational thinking with the aid of several skilled practitioners as guest lecturers and performers. We will ask how improvisational thinking differs from other ways of thinking and how it is similar. We will inquire into the variety of techniques used in improvisation, drawing from diverse fields. We will explore the relationship between improvisation and creativity. We will learn how to naturally incorporate improvisational strategies into our explorations of the liberal arts.

Improvisation is a process not a product. It involves creating in the moment without the opportunity to edit later, instead evaluating during its execution. Improvisation is difficult, rewarding and unavoidable. It requires mastery of many automatic subroutines as raw material and extreme attention to one's surroundings and inner voice to integrate these subroutines successfully. Improvisation is one major way of thinking. It can be routine or creative and can be practiced and learned. It requires risk-taking and courage, openness and trust. Good improvisation is strongly connected to the creative life. Improvisational skills are intrinsically multidisciplinary and can be used to advantage in many fields where they are often unacknowledged. Improvisation is also multicultural in practice. Therefore experience with improvisational thinking is essential to a complete liberal arts education.

Fall semester. Professor Poccia.

112. Thought-Experiments in the Development of Physics. As a boy of ten Einstein famously imagined chasing a light beam on its way to a mirror and wondered if he would see his reflection in such an event. Later in life, he was struck by the conflict such a hypothetical experiment would create with other parts of experience and physical theory. This reflection (or its absence!) eventually led him to the formulation of the special theory of relativity. The kind of reasoning Einstein undertook as a boy goes by the name *gedankenexperiment* or thought-experiment. In fact before Einstein, different kinds of thought-experiments had been used by Galileo, Newton and Maxwell among others in their path-breaking contributions to physics. The common element in these works in the philosopher Martin Cohen's words "is the discovery of a way of seeing the world" rather than making an observation or measurement. In this seminar we will take up the thought experiments considered by these and other physicists as a primary means of gaining some insights into aspects of space, time, motion, thermodynamics, relativity, gravity and quantum physics. We will also examine the different kinds of thought experiments and inquire into the peculiar status they have in producing knowledge or understanding.

Fall semester. Professor Jagannathan.

113. Eros and Insight. What would it be like to experience yourself, those around you, and the world through deliberate and disciplined contemplation? This seminar will define and then explore through specific exercises contemplative knowing as attentiveness, openness and the act of sustaining contradiction. By this means we will seek common ground between the seemingly opposed realities of art and science in the contemplative integration of *erôs* and insight. Our goal will be to discover the contemplative heart of higher education. During the first half of the course we will use brief readings from Thoreau, Simone

Weil and others to discover the nature of contemplative engagement. We will then work with material drawn from science (Kepler, Oliver Sacks, Einstein, Barbara McClintock) and the arts (Rembrandt, Goethe, Mondrian, Ryoan-ji in Kyoto) that exemplify such engagement and can lead to contemplative insight. In the second part of the course we turn to the question of love, and seek its deep relationship to contemplation and knowing. In this exploration we will be guided by the writings of Marguerite Porete, the troubadours, Rainer Maria Rilke, and Thomas Merton. We will conclude by re-imagining together Plato's famous *Symposium* on the question of love.

Fall semester. Professors Upton and Zajonc.

114. Encounters with Nature. What is our place in nature? How do we feel about natural spaces we encountered growing up and how do we view the environment of Amherst College and its setting in New England? How did people in the past think about nature and how did they change their environments as a consequence? How have their ideas affected us today? And how do we imagine the future of the natural world?

This course will explore how our ideas of nature have changed over time. We will give particular attention to the ways we have recreated particular kinds of natural spaces and how we have depicted nature in images. We begin with walks in the nearby wildlife sanctuary, discussions of our past encounters with nature, a study of the Amherst Campus, and, while the weather is still warm, a hike through the Holyoke Range. During these excursions we will discuss what we see, learn some basic drawing techniques that will help us take visual notes on the landscape, and discuss and write about how our experience with the land might differ from how people experienced it in the past. We then will explore New England further, discuss ideas about wilderness in the United States, and look closely at American landscape painting. Where do our deeply held assumptions come from? To find out, we will look at poetry, philosophy, Western traditions of landscape painting, and scientific illustration. We also will think about why people collect and draw natural specimens, and how they mapped their environments from the Renaissance through the Aztec empire to the current day.

Fall semester. Professors Courtright and López.

115. Healing Literature: Edwidge Danticat and Her Beloved Haiti. Through close textual readings of select texts from the literary oeuvre of Haitian-American author, Edwidge Danticat, this class aims to introduce students to the rich history of Haiti's people, the deep violence that has afflicted the nation, the trauma that its diaspora carries, and the channels for healing made available to Haitian and Haitian-American communities through literature, theater, and traditions such as oral story-telling and religion. In particular we will examine: What is the function of literature? Can literature perform healing for its writers and the communities therein represented? Can it function as a tool of memory and human rights action? How does diaspora literature affect life on the island? How does the recent hurricane get addressed by the author, and new literature on the subject? Supplemented by historical and theoretical essays, and film, we will attempt to understand the Haitian condition in its complexity and astonishing beauty.

Fall semester. Professor Suárez.

works, immigration and suburban development affect a city's simultaneous and frequently uncomfortable identity as both a geopolitical and an imaginative site.

Fall semester. Professor Rosbottom.

122. Drugs in History. This course examines the changing ways that human beings have used psychoactive drugs and societies have controlled that use. After examining drug use in historical and cross-cultural perspectives and studying the physiological and psychological effects of different drugs, we look at the ways in which contemporary societies both encourage and repress drug use. We address the drug war, the disease model of drug addiction, the proliferation of prescription drugs, the images of drug use in popular culture, America's complicated history of alcohol control, and international drug trafficking and its implications for American foreign policy. Readings include Huxley's *Brave New World*, Kramer's *Listening to Prozac* and Bromell's *Tomorrow Never Knows*; films include *Drugstore Cowboy* and *Traffic*.

Fall semester. Professor Couvares.

123. Mind and Brain. How could there be any difficulty understanding mind, when we seem to have easy and direct access to the workings of our own minds simply by paying attention to what we are experiencing at the moment? By comparison, matter—including the matter our bodies are made of—seems foreign and remote. Yet why, on thinking more about it, does mind seem so mysterious that the seventeenth century philosopher René Descartes could liken it to something "extremely rare and subtle like a wind, a flame, or an ether"? Descartes believed that mind is puzzling because our apprehension of it is obscured and distorted by the body and the senses. He argued that until we turn things around and analyze the mind with the penetrating clarity he thought possible, we will not be able to justify our claims to know anything.

These are intriguing ideas, especially since one aim of liberal education is to develop habits of mind such as a willingness to question one's own beliefs, to say clearly what we believe and why we believe it, and to ask ourselves whether we have a sound basis for our beliefs. If Descartes is right, we cannot proceed far in liberal studies without inquiring into the nature of mind and determining its powers and limitations in connection with knowledge and reasonable belief. We will ask whether Descartes' account of mind can survive what is known today about the unconscious, the influence of emotions and conditioning on belief and action, and the relation between brain function and mind. How does Descartes' view of mind fare in explaining personal identity, free will, and differences between humans and computers or animals?

The goal of the course is not to uncover a completely satisfactory account of mind—none exists at present—but rather to organize puzzlement through the process of clarifying and examining basic beliefs and assumptions about the nature of mind. This process involves self-scrutiny, as well as discussion and writing based on readings from philosophy, psychology, and neuroscience, plus occasional laboratory work. The aim is to give opportunities to develop an inquiring mind capable of tolerating ambiguity rather than clinging to false certainties, yet also capable of having beliefs rather than retreating into total skepticism.

Fall semester. Professor S. George.

124. Dreamlands: The Universe of Dreams in Chinese Culture. The course will explore the world of dreams in pre-modern, modern, and contemporary Chinese literature and culture. Beginning with Daoist and Buddhist sources, and proceeding in a chronological fashion, we will navigate the dreamscapes mapped by traditional oneiromancy, philosophy, poetry, drama, and fiction, all the way to contemporary theatrical and cinematic discourse. What do dreams mean? How does their language intersect with the language of faith, desire, gender, politics, power, and fear? How similar and how different are our dreaming brains today from those of Chinese philosophers that lived three thousand years ago? Do cultural differences make us dream different dreams? These are just some of the questions that we will try to answer together during the semester. In order to do so, we will look at the semantic, religious, and aesthetic function of dreams in the changing world of Chinese culture, connecting our findings to recent discoveries in the fields of contemporary psychology, psychoanalysis, and neuroscience. Where possible, we will also engage in comparison of dream-related practices and traditions in other South and East Asian contexts, such as those of India and Tibet. This seminar will expose students to scholarship produced in different historical periods in China, East Asia, Europe, and the United States about dream culture, in order to expose students to different ways of studying dreams in heterogeneous academic and scientific contexts. The course will also introduce students to a number of analytical, critical, and creative ways to deconstruct dream culture, in China and beyond.

Fall semester. Professor Zamperini.

125. Vienna around 1900: Cradle of Modernity. This course explores the “joyful apocalypse” of *fin-de-siècle* Vienna, where brilliant artistic creativity emerged in a volatile multi-ethnic Empire teetering on the verge of collapse. We shall examine how and why the city became the birthplace of many ideas on gender, sexuality, class, and ethnicity that continue to be relevant today. We shall explore artistic experimentation in literature (Schnitzler, Hofmannsthal, Musil, Kraus), music (Mahler, Schönberg), and the visual arts (Klimt, Schiele, Kokoschka, O. Wagner, A. Loos). We shall trace the various forces that sought to respond to a pervasive sense of crisis: the emergence of new, often irrational, forms of mass politics; the psychoanalysis of Freud; the skeptical philosophies of Ernst Mach and Ludwig Wittgenstein; the pacifism of Bertha von Suttner; and the emergence of modern Zionism (Theodor Herzl) in a context of a growing anti-Semitism that shaped Hitler’s irrational worldview. And we shall discuss how *fin-de-siècle* Vienna became a breeding ground for many of the social, cultural, and political forces that characterize modernity to this day.

Fall semester. Professor Rogowski.

126. Mozart and His World. Wolfgang Mozart (1756-1791) is among the most important and productive musicians in the history of western classical music. Among his outstanding traits was an ability to absorb, synthesize, and re-imagine virtually all of the styles of music fashionable throughout Europe in the second half of the eighteenth century. This ability stemmed from a combination of natural proclivity and the unusual tutelage of his father Leopold (perhaps history’s most famous “stage father”) whose methods included taking his son on extended tours throughout Europe, which allowed him to meet the most important musicians of his day. This class will be devoted to Mozart’s life and music with an emphasis on several of his masterworks—chamber music, symphonies, piano concertos, and especially operas—written in the last decade of

engage in specific projects aimed at strengthening the public sphere and fostering community life. We will consider the nature and limits of democracy, the meaning of belonging, the experience of stigma and exclusion, the concepts of civic responsibility and public discourse, and the conflict and compromises inherent in political advocacy. This course will pay particular attention to the struggles of often-marginalized groups to build healthy and just communities. Coursework will include contemporary and historical case studies, literary depictions, and more theoretical readings, as well as a substantial commitment to the development and fulfillment of projects that assess or respond to contemporary concerns. Projects may range from youth work, to cultural events, to work on local policy goals, environmental, poverty and rights initiatives, or the 2012 elections.

Limited to 20 students. Spring semester. Professor K. Sánchez-Eppler and Ms. Mead, Director of the Center for Community Engagement.

224. The Neo-Western. From the advertising copy and backdrop of truck ads to the democratic rhetoric of politicians, the West as a place of national mythology still permeates American culture. In this course, we will analyze the evolution of the West as a prominent site of American myth and the contemporary representations of it in literature and film, the Neo-Westerns. Students will read works by authors such as Annie Proulx, Cormac McCarthy, Sherman Alexi and Percival Everett, as well as view recent popular films by Ang Lee, Clint Eastwood, and John Sayles. The course will also include readings in history, as well as other disciplines, to contextualize the creative works and to gauge how the myth of the West compares to its reality and how truly revisionist its most current representations are.

Limited to 20 students. Omitted 2011-12. Professor Hayashi.

232. Racialization in the U.S.: The Asian/Pacific/American Experience. This course is an interdisciplinary introduction to Asian/Pacific/American Studies. We will begin by looking at the founding of the field through the student-led social movements of the 1960s and ask ourselves how relevant these origins have been to the subsequent development of the field. We will then use questions that arise from this material to guide our overview of the histories, cultures, and communities that make up the multiplicity of Asian/Pacific America. Topics will include, but not be limited to, the racialization of Asian Americans through immigrant exclusion and immigration law; the role of U.S. imperialism and global geo-politics in shaping migration from Asia to the U.S., the problems and possibilities in a pan-ethnic label like A/P/A, interracial conflict and cooperation, cultural and media representations by and about Asian Americans, diaspora, and homeland politics. In addition, throughout the semester we will practice focusing on the relationships between race, gender, class, sexuality, and nation. The ultimate goal of the course is to develop a set of analytic tools that students can then use for further research and inquiry.

Limited to 20 students. Omitted 2011-12. Five College Professor Reddy.

235. Racialization in the U.S.: Immigration Nation. This interdisciplinary course defines, analyzes and interrogates processes of US racial formation with a particular focus on immigration, immigrant communities and the question of immigrant rights. We will begin by examining both race and racism as elements in the historical process of "racialization," and proceed by positing racialization as the key to understanding the political, economic, social and cul-

tural dynamics of the United States. Our focus on immigration will begin in the late nineteenth century and follow through to the present day. It will include an outline of the basic patterns of migration to the United States; the role that empire has played in creating these flows; the relationship between immigration, racialization and nation-state formation; questions of naturalization, citizenship and family reunification; immigrant labor; "illegal" immigrants; nativism and anti-immigration movements; the relationships between gender, sexuality, race, class and nation; and diaspora/transnationalism. Throughout we will pay specific attention to the shape of contemporary debates about immigration and their relationship to the histories we consider.

Limited to 20 students. Omitted 2011-12. Five College Professor Reddy.

336. South Asians in the United States. This course focuses on the political, economic, ideological, social, and cultural dimensions of migration from South Asia to the United States, to be understood within the larger context of South Asian diaspora (hi)stories. Our approach will be interdisciplinary, working with social theory and history as well as literature, film, and music. We will identify different notions of diaspora and migration and how they give meaning to "home," and displacement. The semester begins with Indian labor migration with the system of British colonial indenture, proceeds through the "free" labor migration of workers in the colonial and post-colonial period, and concludes with our contemporary moment.

Not open to first-year students. Limited to 15 students. Preference given to American Studies majors. Omitted 2011-12. Five College Professor Reddy.

390. Special Topics. Fall and spring semesters.

468. Research Methods in American Culture. (Offered as AMST 468 and ENGL 470.) This course is designed to provide American Studies juniors (and others) with a methodological grounding in the discipline and an opportunity to write a research paper on a topic of their own choosing. We will engage a wide range of materials and methodologies in this course in order to grasp the broad interdisciplinarity of the field of American Studies. Through short written exercises addressing a variety of documents including manuscripts, journals, census records, images and printed books, students will gauge the utility of various methodological approaches to determine which are most useful for their own independent work. The major requirement of this course is a research paper, approximately 20-25 pages in length, that will be due at the end of the semester.

Limited to 20 students. Open to juniors and seniors as a research seminar; underclassmen admitted under special circumstances. Spring semester. Professor Sánchez-Eppler.

490. Special Topics. Fall and spring semesters.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

available to analyze material culture, the interpretation of results, and ethical considerations of practicing archaeology in the United States and abroad. Course provides students with a solid foundation for evaluating and contextualizing current methodological and theoretical trends within archaeology. Case studies illustrate the diversity of archaeological thought, interdisciplinary approaches to studying material culture, and innovative directions in the field of anthropological archaeology. Discussions of practice will address the roles and responsibilities of archaeologists in heritage management, museum development, and community outreach.

Omitted 2011-12. Five College Professor Klarich.

226. African Cultures and Societies. (Offered as ANTH 226 and BLST 216 [A].) This course explores the cultural meaning of indigenous African institutions and societies. Through the use of ethnographies, novels and films, we will investigate the topics of kinship, religion, social organization, colonialism, ethnicity, nationalism and neocolonialism. The principal objective is to give students an understanding of African society that will enable them better to comprehend current issues and problems confronting African peoples and nations.

Limited to 50 students. Omitted 2011-12. Professor Goheen.

241. Visual Anthropology. (Offered as ANTH 241 and FAMS 378.) This course will explore and evaluate various visual genres, including photography, ethnographic film and museum presentation as modes of anthropological analysis—as media of communication facilitating cross-cultural understanding. Among the topics to be examined are the ethics of observation, the politics of artifact collection and display, the dilemma of representing non-Western “others” through Western media, and the challenge of interpreting indigenously produced visual depictions of “self” and “other.”

Limited to 12 students. Omitted 2011-12.

245. Medical Anthropology. The aim of this course is to introduce the ways that medical anthropologists understand illness, suffering, and healing as taking shape amidst a complex interplay of biological, psychological, social, political-economic, and environmental processes. The course is designed to engage a broad range of medical anthropology topics, theoretical approaches, and research techniques by examining case studies concerned with such issues as chronic illness and social suffering, ritual and religious forms of healing, illness and inequality, medicalization, the global AIDS crisis, the social life of new medical technologies, and the politics of global health and humanitarian intervention. A basic premise of the course is that an understanding of illness, health, and the body requires an understanding of the contexts in which they are experienced, contexts contingently shaped by interwoven processes of local, national, and global significance. Particular emphasis will thus be placed on ethnographic approaches to the lived context in which illness and other forms of suffering are experienced, narrated, and addressed. Our focus will be comparative, treating illness, suffering, and healing in a range of societies and settings—from Haiti to China, from urban Brazil to rural Nepal, from the townships of South Africa to genetic labs in the United States.

Limited to 30 students. Fall semester. Professor C. Dole.

323. History of Anthropological Theory. A general survey of writings that have played a leading role in shaping the modern fields of cultural and social

anthropology. Beginning with a discussion of the impact of Darwin and the discoveries at Brixham Cave on mid-nineteenth century anthropology, the course surveys the theories of the late nineteenth-century cultural evolutionists. It then turns to the role played by Franz Boas and his students and others in the advent and later development of cultural anthropology in the U.S. Readings of Durkheim and Mauss will provide the foundation for a discussion of the development of British social anthropology, French structuralism, and Bourdieu's theory of social practice. The course will conclude with a discussion of recent controversies concerning the work of a key theorist in the anthropological tradition.

Admission with consent of the instructor. Spring semester. Professor Gewertz.

331. Anthropology and the Middle East. (Offered as ANTH 331 and ASLC 341 [WA].) In an era where "terrorism" has eclipsed the nuclear fears of the Cold War and become associated with a radicalism that is portrayed as at once militant, anti-Western, and bound to a particular region (the Middle East) and religion (Islam), the task of this seminar—to examine the everyday realities of people living throughout the Middle East—has become all the more critical. Beginning with an historical eye toward the ways that the "West" has discovered, translated, and written about the "Orient," this seminar will use anthropological readings, documentary film, and literary accounts to consider a range of perspectives on the region commonly referred to as the Middle East. Rather than attempting a survey of the entire region, the course will take a thematic approach and explore such topics as: Islam and secularism, colonialism and postcoloniality, gender and political mobilization, media and globalization, and the politics and ethics of nation building. As an anthropology course, the class will take up these themes through richly contextualized accounts of life within the region. While it is recognized that the Middle East is incredibly heterogeneous, particular attention will given to the influence and role of Islam. By the end of the seminar, students will have gained a broad understanding of some of the most pressing issues faced within the area, while at the same time grappling with advanced theoretical readings. No previous knowledge of the Middle East is assumed.

Limited to 25 students. Spring semester. Professor C. Dole.

332. Topics in Contemporary Anthropology. This seminar will examine contemporary issues in anthropology. Topics will vary from year to year but might, for instance, include anthropological and ethnographic engagements with postcolonialism, the politics of development, neoliberalism and "anti-globalization" activism, militarism, poverty and the politics of survival, institutions of confinement and care, as well as the writing of grants as a prerequisite for the writing of culture in ethnographies.

Limited to 20 students. Spring semester. Professor C. Dole.

333. Prehistory of Food. This course explores how and why humans across the globe began to domesticate plant and animal resources approximately 10,000 years ago. The first half of the course presents the types of archaeological data and analytical methods used to study the "agricultural revolution." The second half examines case studies from the major centers of domestication in order to investigate the biological, economic, and social implications of these processes. Special emphasis will be placed on exploring the relationship between agricul-

ture and sedentism, food and gender, the politics of feasting, and methods for integrating archaeological and ethnographic approaches to the study of food.

Recommended coursework: ANTH 110, 224 or 339. Omitted 2011-12. Five College Professor Klarich.

334. Religion and Society in the South Asian World. (Offered as ANTH 334 and ASLC 360 [SA].) Observers have long marveled at the sheer number of separate religious traditions that flourish and interact with each other in South Asia. In this single ethnographic region, the Indian subcontinent, we find Hindus, Muslims, Sikhs, Buddhists, Jains, Christians, Jews, and others as well. Given this extraordinary diversity, South Asia provides an unparalleled opportunity to study interactions among religious systems in a broad range of social and political contexts. This course takes advantage of this circumstance by exploring, in South Asian settings, a variety of theoretical approaches to the study of religion. Among the subjects to be considered are religion and social hierarchy, religion and gender, religious responses to rapid social change, modern religious movements, religion and modern media, religious nationalism, and South Asian religions in diaspora. Although the course focuses on the South Asian region, it is designed to emphasize theoretical issues of current interest to anthropologists and others who study religion from the perspective of social science. While some background in South Asian studies would be helpful, it is not a prerequisite for this course.

Limited to 15 students. Omitted 2011-12. Professor Babb.

335. Gender: An Anthropological Perspective. This seminar provides an analysis of male-female relationships from a cross-cultural perspective, focusing upon the ways in which cultural factors modify and exaggerate the biological differences between men and women. Consideration will be given to the positions of men and women in the evolution of society, and in different contemporary social, political, and economic systems, including those of the industrialized nations.

Limited to 20 students. Spring semester. Professor Gewertz.

338. Healing: Meaning, Performance, and Power. Moving through a variety of therapeutic settings and interventions (from the doctor's office, to the laying on of hands, to national rituals of collective mourning), this seminar will consider what it means to heal and be healed. Building on anthropological theories of healing and ritual, the course will explore a range of approaches to conceptualizing therapeutic efficacy—the persistent question of how and why different forms of healing work. These approaches will consider the therapeutic potential adhering within such themes and processes as meaning, performance, narrative, persuasion, embodiment, fantasy, mimesis, and alterity. The course will also take up idioms of healing as they are employed politically—taking healing both as a politicized process of personal transformation and a collective process working at the level of the body politic.

Limited to 20 students. Omitted 2011-12. Professor C. Dole.

339. The Anthropology of Food. Because food is necessary to sustain biological life, its production and provision occupy humans everywhere. Due to this essential importance, food also operates to create and symbolize collective life. This seminar will examine the social and cultural significance of food. Topics to be discussed include: the evolution of human food systems, the social and cultural relationships between food production and human reproduction, the

development of women's association with the domestic sphere, the meaning and experience of eating disorders, and the connection among ethnic cuisines, nationalist movements and social classes.

Limited to 25 students. Fall semester. Professor Gewertz.

343. Economic Anthropology and Social Theory. This course will look at the relationship between economy and society through a critical examination of Marx with particular emphasis on pre-capitalist economies. The more recent work of French structural Marxists and neo-Marxists, and the substantivist-formalist debate in economic anthropology will also be discussed. The course will develop an anthropological perspective by looking at such "economic facts" as production, exchange systems, land tenure, marriage transactions, big men and chiefs, state formation, peasant economy, and social change in the modern world.

Limited to 25 students. First-year and sophomore students must have consent of the instructor. Omitted 2011-12. Professor Goheen.

442. Madness and Politics. This seminar will consider the anthropological, psychological, and political significance of "limit" experience(s). While such forms of experience—such as psychosis, trauma, possession, and torture—are commonly regarded as radical exceptions, existing in a place "beyond" culture and language, this course examines the ways that they can play a constitutive role in shaping everyday subjective experience and social life. Of particular interest in this seminar will be the significance of "limit" experience for understanding what it means to be a subject, the relationship between mental disorder and social-political order, the position of injury and suffering in contemporary formulations of truth and freedom, and anthropological approaches to political power conceived in psychological and social terms. Rather than making a sustained argument, the course will involve open-ended discussions regarding theories of subjectivity as they appear in ethnographic studies of psychiatry, pharmaceuticals, the biosciences, political violence, religious experience, and institutions of confinement and care.

Limited to 20 students. Omitted 2011-12. Professor C. Dole

490. Special Topics. Independent Reading Courses. A full course.

Fall and spring semesters. The Department.

490H. Special Topics. Independent Reading Courses. A half course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

Sociology

110. Exploring Human Diversity: An Introduction to Anthropology and Sociology. (Offered as ANTH 110 and SOCI 110.) The aim of this course is to provide an introduction to the central concepts and themes in the disciplines of anthropology and sociology. Anthropology and sociology emerged as distinct modes of inquiry in 19th-century Europe in response to several centuries of disorienting change. Monarchies were collapsing, economies were industrializing, modern science was emerging, and democratic aspirations were rising. Alongside this flux, Europe's imperial reach had revealed a mind-boggling va-

riety of cultures, each ordered and disordered in dramatically different ways. In this context, it is not surprising that two questions became urgent: Why do some societies change while others appear to be unchanging? When a society undergoes change, how does social order get re-established? These classic questions have long since been reframed to confront a fundamental challenge that we live with today: Why do people do what they do, and why do different people do things differently? This course is intended to introduce students to the ways anthropologists and sociologists continue to grapple with these critical questions. While the course will touch upon classic works from the two disciplines, it will largely focus on the ways these questions have given rise to new and often surprising answers. In exploring the ways humans make sense of and produce unique social worlds, the course will highlight points of convergence and divergence in regard to theory, formulation of research problems, and methods within the two disciplines.

Not open to students who have taken ANTH 111 or SOCI 111. Limited to 70 students. Omitted 2011-12.

112. Self and Society: An Introduction to Sociology. Sociology is built on the premise that human beings are crucially shaped by the associations each person has with others. These associations range from small, intimate groups like the family to vast, impersonal groupings like a metropolis. In this course we will follow the major implications of this way of understanding humans and their behavior. The topics we will explore include: how group expectations shape individual behavior; how variations in the size, structure, and cohesion of groups help account for differences in individual behavior as well as differences in the patterns of interaction between groups; how groups, including societies as a whole, reproduce themselves; and why societies change. As a supplement to readings and lectures, students will be able to use original social survey data to explore first-hand some of the research techniques sociologists commonly use to explore the dynamics of social life.

Limited to 35 students. Fall semester. Professor Lembo.

221. Sociology of Family. This course assesses sources and implications of changes in family structure, focusing primarily on contemporary family relationships in America. It explores historical antecedents of current arrangements and delves into cross-cultural examples as well. Social class, gender, sexuality, race and ethnicity serve as filters for examining this essential social institution, with the goal of better understanding shifting attitudes toward family and the interactions among family and other social institutions.

Limited to 20 students. Omitted 2011-12.

222. Sociology of the Life Course. "Man, woman, birth, death, infinity . . ." This course examines the spectrum of the human life course—infancy, childhood, adolescence, middle age, old age—through the prism of sociology. It asks how we have come to subdivide the life course into these stages and addresses the role of social context in their development. Finally, it discusses public policy implications of this categorization.

Limited to 20 students. Omitted 2011-12.

234. Social Class. This course will consider various ways that class matters in the United States. Historical accounts will be used in conjunction with sociological theories to discuss the formation of classes, including the formation of discourses and myths of class, in American society. Class will then serve

as a lens to examine the origins and characteristics of social stratification and inequality in the U.S. The bulk of the course will focus on more contemporary issues of class formation, class structure, class relations, and class culture, paying particular attention to how social class is actually lived out in American culture. Emphasis will be placed on the role class plays in the formation of identity and the ways class cultures give coherence to daily life. In this regard, the following will figure importantly in the course: the formation of upper class culture and the role it plays in the reproduction of power and privilege; the formation of working class culture and the role it plays in leading people to both accept and challenge class power and privilege; the formation of the professional middle class and the importance that status anxiety carries for those who compose it. Wherever possible, attention will be paid to the intersection of class relations and practices with those of other social characteristics, such as race, gender and ethnicity. The course will use sociological and anthropological studies, literature, autobiographies, and films, among other kinds of accounts, to discuss these issues.

Limited to 30 students. Spring semester. Professor Lembo.

243. Drugs and Society. This course examines the use and control of mood-altering drugs in the United States today. Specifically, we look at two important sets of issues: first, the increasing use of prescription drugs to deal with a growing range of human moods and thoughts; second, the ongoing "war" against drugs like marijuana, cocaine, and heroin. By juxtaposing these two, we will reflect on the contradictions of drug use and drug control in America. On the one hand, we take a more punitive approach to the control of currently illegal drugs like marijuana than any other western society. On the other hand, we use and encourage the use of prescriptions like antidepressants more than any other western society.

Limited to 35 students. Fall semester. Professor Himmelstein.

245. Latino Identity in the United States: Continuity and Complexity. The Latino population currently consists of approximately 24,000,000 people in the United States; by the year 2050 the Census Bureau estimates that the Latino population will make up 22 percent of the total population. This diverse group traces its origin to a variety of countries and its experiences in the United States are quite varied. In this course we will examine the experiences of the various Latino communities in the United States. The course is designed to examine the socioeconomic experiences of the various Latino groups (Mexicans, Puerto Ricans, Cubans, and Dominicans, among others). Our examination will require that we pay close attention to issues of race, class, and gender, as well as the complexities of pan-ethnic identity, group politics, and immigration.

Limited to 25 students. Fall semester. Professor Basler.

315. Foundations of Sociological Theory. Sociology emerged as part of the intellectual response to the French and Industrial Revolutions. In various ways, the classic sociological thinkers sought to make sense of these changes and the kind of society that resulted from them. We shall begin by examining the social and intellectual context in which sociology developed and then turn to a close reading of the works of five important social thinkers: Marx, Tocqueville, Weber, Durkheim, and Freud. We shall attempt to identify the theoretical perspective of each thinker by posing several basic questions: According to each social thinker, what is the *general* nature of society, the individual, and the re-

lationship between the two? What holds societies together? What pulls them apart? How does social change occur? What are the distinguishing features of modern Western society *in particular*? What distinctive dilemmas do individuals face in modern society? What are the prospects for human freedom and happiness? Although the five thinkers differ strikingly from each other, we shall also determine the extent to which they share a common "sociological consciousness." *Required of sociology majors.*

Limited to 30 students. Fall semester. Professor Himmelstein.

316. Social Research. This course introduces students to the range of methods that sociologists use to understand humans as social beings. It explores the strengths and weaknesses of these methods. Students will design and execute an original research project. The course emphasizes the general logic of social inquiry and research design rather than narrowly defined techniques and statistical proofs. *Required of sociology majors.*

Requisite: ANTH/SOCI 110. Limited to 15 students. Spring semester. Professor Himmelstein.

331. Conceptualizing White Identity in the United States. (Offered as SOCI 331 and BLST 226 [US].) The debate over the virtues of multiculturalism and the promotion of diversity have, ironically, led an increasing number of scholars to question the meaning of "whiteness." What does it mean to be "white"? Who gets to decide who is and who isn't "white"? Clearly, "white" means more than is captured by complexion alone, but what is there besides complexion? Given the undeniable fact that cultural variations among those regarded as white are as large as the variations between whites and non-whites, it is not clear what exactly constitutes whiteness. To study whiteness is to analyze the collective memory and practices of "white people" and to scrutinize carefully those moments when white identity is used to mobilize passions. This course will attempt to unpack the myths and realities that have created and maintained "white identity."

Limited to 25 students. Fall semester. Professor Basler.

332. Thinking Differently about Culture. In this course, we will focus attention first on the dynamics of cultural difference which characterize the civil rights era in the United States and use our sociological assessment of them to frame an analysis of culture leading up to and following from this tumultuous time, paying particular attention to what is now commonly referred to as a "post civil rights era." Some of the important questions we will ask are: How adequate are conventional sociological ideas of culture—ideas that presume "cohesion" and "commonality," among other things—when it comes to conceptualizing, documenting, and theorizing cultural difference? What are the consequences of accounting for cultural difference as something to be incorporated into what is, or could be, held in common by people? What is at stake, sociologically speaking, when aspects of cultural difference—previously ignored or marginalized in hegemonic accounts—become the focal point of intellectual inquiry or political practice? How do we distinguish among discourses of cultural difference? How are they subject to cooptation, assimilation, or exploitation?

Limited to 20 students. Spring semester. Professor Lembo.

333. Race and Politics in the United States. (Offered as SOCI 333 and BLST 246 [US].) This course is an intensive examination of the politics, and the policy

consequences, of racial and ethnic identity in the United States. The course focuses on the historical and contemporary experiences of several racial and ethnic groups in American politics. Attention is given to contemporary issues, emphasizing the roles of governmental actors, institutions, and policies. In the first part of the course, we begin by considering the concept of racial identity. We then look at various principles such as equality, freedom, and solidarity, which underlie the ways in which we think about and judge racial politics and race-related policies. The second part of the course focuses on race and politics: public opinion, political image, and political and social movements. In the third part of the course, we move to policy-related case studies. Most policy-related case studies focus on blacks and whites, but this course considers the ways in which the traditional model may be outdated or otherwise inappropriate. Among the issues to be discussed are vote dilution, school desegregation, affirmative action, "new" multiculturalism, immigration, and bilingual education. We close the course with a look to the future of race and ethnicity in American politics. A fundamental premise of this course is that knowledge of race and ethnic dynamics in the United States is necessary to comprehensively analyze American political development and many important issues in contemporary American politics. The course is conducted in a seminar format.

Limited to 30 students. Omitted 2011-12. Professor Basler.

335. Borderlands and Barrios: Latino/a Representation in Film and Television. (Offered as SOCI 335 and FAMS 374.) This course uses a two-pronged sociological approach to examine Latino/a culture in the United States through the mediums of film and television. We begin with discussion of how to critically analyze films and television relative to race and ethnicity, and a review of the history of representation of Latinos/as in media. We then examine the content of the Latino/a experience as depicted in film and television and the accuracy of that content in describing the diversity and truth of the Latino/a experience in the United States, particularly in regard to race, class, and gender.

Limited to 15 students. Omitted 2011-2012. Professor Basler.

338. Race and Races in American Studies. (Offered as SOCI 338 and BLST 136 [US].) This interdisciplinary seminar examines influential scholarship on the "race concept" and racialized relations in American culture and society. The course will focus on selected themes, approaches, methods, debates, and problems in a variety of scholarly genres. Major topics include the cultural construction of race; race as both an instrument of oppression and an idiom of resistance in American politics; the centrality of race in literary, sociological, anthropological, and legal discourse; the racialization of U.S. foreign policy; "race mixing" and "passing" and the vicissitudes of "whiteness" in American political culture; and "race" in the realm of popular cultural representation.

Limited to 20 students. Omitted 2011-12. Professor Basler.

340. The Social Construction of Nature. This course rests on two premises. The first is that the non-human world—"nature"—exerts a profound influence on the social arrangements of humans. The second premise is that humans not only modify nature to suit their needs but also construct nature ideologically. We will explore the ways in which nature has been manipulated, both physically and symbolically, and the consequences these manipulations have had both for nature and for humans. We will pay particular attention to the shifts over the past century and a half in the ways Americans have regarded the

natural world, tracing the emergence of the conservation movement of the late nineteenth century and how it slowly got transformed into the contemporary environmental movement.

Requisite: ANTH/SOCI 110, ENST 112 or consent of the instructor. Not open to first-year students. Limited to 30 students. Spring semester. Professor Dizard.

347. Sociology from the Margins. In this course we will examine texts that challenge the conventional wisdom of sociology, thereby enabling us to see foundational concerns of the discipline in new ways. These texts—some by sociologists, some not—will be used to explore such things as changing modes of social power, the cultural unconscious, commodity culture, normality and its transgressions, media technology and the social imaginary, as well as social identity and the self in ways unanticipated by mainstream sociological thought. Historical transitions from Fordism to flexible accumulation, the modern to the postmodern, the colonial to the postcolonial, the national to the transnational, and from the real to the virtual will figure importantly in course discussion.

Limited to 20 students. Fall semester. Professor Lembo.

390. Special Topics. Independent Reading Courses. A full course.
Fall and spring semesters. The Department.

390H. Special Topics. Independent Reading Courses. A half course.
Fall and spring semesters. The Department.

490. Special Topics. Independent Reading Courses. A full course.
Fall and spring semesters. The Department.

490H. Special Topics. Independent Reading Courses. A half course.
Fall and spring semesters. The Department.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

RELATED COURSES

Myth, Ritual and Iconography in West Africa. See BLST 315.

ART AND THE HISTORY OF ART

Professors Abiodun, Clark (Chair), Courtright, Keller†, Morse, Stallert, R. Sweeney, and Upton‡; Associate Professor Kimball*; Resident Artists Garand and Glomant; Visiting Artists-in-Residence Ewald, Gottesman and Rivera-Moret; Visiting Professor Saletnik; Visiting Lecturers Belanger, Culhane, Harris, Johnson, Lynton, and Young.

Introduction to the Department: There are three individual concentrations within the major in the Department of Art and the History of Art.

The Practice of Art: Studio Concentration: Professors Kellert, R. Sweeney; Assistant Professor Kimball*; Resident Artists Garand and Glomant; Artists-in-

*On leave 2011-12.

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

Residence Ewald, Gottesman and Rivera-Moret; Visiting Lecturers Belanger, Culhane, Harris, Lynton, and Young.

The concentration in the Practice of Art enables students to become fluent in the discipline of the practice of visual arts. Students will develop critical and analytical thinking as well as the discipline's techniques and methods as a means to explore artistic, intellectual and human experience. Students will build towards creating a personal vision beginning with primary studies in drawing and introductory art history, proceeding on to courses using a broad range of media, and culminating in advanced studio studies of a more self directed nature. Working with their advisor, students will be encouraged to nurture the strong interdisciplinary opportunities found both at Amherst and the other institutions in the valley.

Course Requirements: The Practice of Art concentration consists of a minimum of 10 courses (12 with honors project):

Drawing I (ARHA 111 may be considered as an alternative in special cases.)

Painting I

Sculpture I

Printmaking I

Photography I

Third-year Seminar: Courses qualifying for third-year seminar include:

The Five College Advanced Drawing Seminar (hosting school and course number TBA, fall semester).

The Ever-Diminishing Space Between Photography and Video (ARHA 303, spring semester)

Collaborative Art: Practice and Theory of Working with a Community (ARHA 310, spring semester)

Advanced Studio Seminar (ARHA 323, spring semester)

Ideas, Influences, Vision (ARHA 329, fall semester)

Studio Elective

Studio Elective

Art History Elective

Contemporary Art History or Related Elective

In consultation with their advisors, students in this concentration will be encouraged to take additional courses both in art history and other disciplines. These courses should be broadly related to their artistic interests outside of the studio concentration, enriching their interdisciplinary understanding and engagement within a liberal arts curriculum. This expectation will be especially high for honors thesis candidates.

Honors: Candidates for honors will, with departmental permission, take ARHA 498-499 during the senior year. Students must apply and be accepted at the end of their third year, usually the last week in April. In designing their year long projects, students will be encouraged to explore the interdisciplinary implications and opportunities inherent in their artistic directions. Thesis students will also be required to develop a statement which ultimately places their body of work within a historical and cultural artistic discourse. There will be an exhibition of the bodies of work representing the honors theses in the Eli Marsh Gallery, Fayerweather Hall, in May.

Comprehensive Examination: A two-part comprehensive exam is required of all studio concentration majors:

1. Students are expected to be familiar with 150 modern and contemporary artists from a list supplied by the department. Students are responsible for 75 artists in their third year and an additional 75 in their fourth year. The comprehensive examination will be a formal and contextual analysis and discussion of works of art to be selected by faculty at random from the list of 150 artists.
2. Creation, in the senior year, of an independent work of art: (Waived for studio thesis students.) This work of art, designed and created independently by the student, can be in any medium or combination of mediums, and may also be interdisciplinary in nature. Students will be required to develop a statement which ultimately places their work of art within a historical and artistic context. There will be an exhibition of these works of art in the spring.

Art History: The "Art" of the History of Art Concentration: Professors Abiodun, Stallert, and Upton.

In a culture that often sets the "art" of the History of Art aside in favor of documentary and analytical objectivity concerning works of art, the primary goal of this open concentration is to rediscover "art" in ourselves and the world. This intensive concentration centers its instruction explicitly on the artistic attainment and metaphorical potential of works of art. By studying within a range of cultures and historical moments, with primary texts and original objects whenever possible, students learn how works of art embody ideas and values, even as they recognize that the "art" we seek resides in the very shaping of human experience in physical form. This form is distinguishable precisely because it exceeds the finite temporal, spatial and material foundations of its creation. In defining 'art' as both an act and an object, this concentration combines sustained engagement with the language of form, color and space acquired in courses in the practice of art with a broad and detailed knowledge of the history of art acquired through courses in the discipline of art history. This approach offers intersecting opportunities for developing each student's fullest artistic understanding and accomplishment for themselves individually and as a vital part of society, culture and history at large. This concentration is designed to identify and serve each student's particular interests and capacities with the shared goal of artistic awareness as the common threshold in which the contradiction of word and form might give way to an "art" of intimated reconciliation.

Course Requirements: The "Art" of the History of Art is a goal-oriented concentration with an open curriculum comprising ten courses (12 with honors project) selected in consultation with the advisors for this concentration. The concentration called "Art of the History of Art" aims to integrate a rigorous grounding in both the disciplines of Art History and Studio Practice. Rigorous grounding in Studio Practice means a working knowledge of two-dimensional form, three-dimensional form and color. In Art History it means a working knowledge of pre-Modern, Modern, African and Asian Art. The goal of this concentration is to identify the power of "art" within its historical, cultural, theoretical and material presence in the world. This shared goal may be met through courses individually selected by each participating student in consultation with their advisor in this concentration. Since this is an "open" concentration, there is no

upper limit on the number of courses that students might take within and outside the department. As a guide, however, the normal expectation is a minimum of one course focusing on each of the specific areas in Studio Practice and Art History that are designated above, along with two advanced courses in art history to assure explicit awareness of art historical method and purpose. This Concentration assumes the completion of a total of 10 courses or 12 if the student pursues an honors project.

Honors: Candidates for honors will, with departmental permission, take ARHA 498-499 during their senior year. Honors work in this concentration provides an opportunity for independent historical research and writing, resulting in a thesis project in art history or some combination of art history, the practice of art and/or related areas of study in which 'art' in some form becomes manifest, including the very writing of an art historical essay.

Comprehensive Examination: In spring of the senior year, students in this concentration will complete a comprehensive examination in consultation with their advisor. In this self-directed examination which may include any relevant material, each student will demonstrate an individually evolved sophistication in their understanding of 'art' within the history of art.

Advising: To allow for maximum individual flexibility and the purposeful integration of the disciplines of the practice of art and art history, each student in this concentration will select all of their concentration courses freely, but with the advice and guidance of their assigned advisor(s). We encourage student-centered initiatives (independent of honors work) including, courses in the Department of Art and Art History or related fields, lectures, site visits, language study, self directed essays or works of art that broaden the student's particular major concentration while deepening and extending forward the pursuit of artistic awareness.

Art History: Historical and Cultural Studies Concentration: Professors Clark, Courtright and Morse; Visiting Lecturer Saletnik.

For students who want an intensive and structured engagement with the visual heritage of many cultures throughout the centuries, this concentration requires not only the study of art history as a way to acquire deep and broad visual understanding, but also a self-conscious focus on the contexts and meanings of art. By encountering the architecture, painting, sculpture, printmaking, photography, and material culture created within a variety of historical frameworks, students will deepen their understanding of political, religious, philosophical, aesthetic, and social currents that defined those times as well. As a consequence, students will face art and issues that challenge preconceptions of our own era.

Course Requirements: The concentration consists of a minimum of 10 courses (12 with honors project). With the help of a department advisor, each student will devise a program of study and a sequence of courses that must include:

- One introductory course in the history of art
- One course in the arts of Asia or Africa
- One course in European art before 1800
- One course in European or American art after 1800

Two upper-level courses or seminars with research papers, one of which may be a course outside the department with a focus on visual arts in the student's research paper

One studio course (before senior year)

Honors: Candidates for honors in this concentration will, with departmental permission, take ARHA 498-499 during their senior year.

Comprehensive Examination: Students who have chosen the major concentration History of Art: Historical and Cultural Studies in the Department of Art and the History of Art fulfill the comprehensive examination during the senior year by considering the way in which a text, chosen by the faculty, shapes or challenges their understanding of works of art. Each student's inquiry forms the basis for an essay, which all majors who chose this concentration and faculty members discuss at a colloquium early in the spring semester of the senior year.

INTRODUCTION TO ART AND THE HISTORY OF ART

101. Introduction to the History of Western Art. An introduction to works of art as the embodiment of cultural, social, and political values from ancient civilizations of the West to the present. Students will approach a selected number of paintings, sculptures, and buildings from a number of perspectives, and the course will address various historical periods, artists, artistic practices, and themes through objects of Western art that are united by contemplation of the uniquely artistic expression of meaning in visual form. The course will also emphasize cultural and artistic exchanges between societies of Europe, the Americas, Asia, and Africa. Weekly sections will meet at the Mead Art Museum to study original works of art. Two hour and 20-minute lectures and one discussion section per week.

Requisite: Preference will be given to studio art concentrators, first-year students and sophomores with no previous art history experience. Limited to 40 students. Omitted 2011-12.

PRACTICE OF ART: INTRODUCTORY COURSES

102. Practice of Art. An introduction to two-dimensional and three-dimensional studio disciplines with related lectures and readings. Historical and contemporary references will be used throughout the course to enhance and increase the student's understanding of the visual vocabulary of art. How the comprehension of differing visual practices directly relates to personal investigations and interpretations within the covered disciplines of drawing, sculpture, painting, photography and printmaking. This includes applying elements of composition, weight, line, value, perspective, form, spatial concerns, color theory and graphics. Work will be developed from exercises based on direct observation and memory, realism and abstraction. Formal and conceptual concerns will be an integral aspect of the development of studio work. Class time will be a balance of lectures, demonstrations, exercises, discussions and critiques. Weekly homework assignments will consist of studio work and reading assignments. Two two-hour class sessions per week.

No prior studio experience is required. Not open to students who have taken ARHA 111 or 215. Limited to 25 students. Spring semester. Resident Artist Gloman.

111. Drawing I. An introductory course in the fundamentals of drawing. The class will be based in experience and observation, exploring various techniques and media in order to understand the basic formal vocabularies and conceptual issues in drawing; subject matter will include still life, landscape, interior, and figure. Weekly assignments, weekly critiques, final portfolio. Two three-hour sessions per week.

Limited to 20 students. Fall semester: Visiting Lecturer Culhane. Spring semester: Resident Artist Gloman.

PRACTICE OF ART: MIDDLE-LEVEL STUDIO COURSES

213. Printmaking I. An introduction to intaglio and relief processes including drypoint, engraving, etching, aquatint, monoprints, woodcut and linocut. The development of imagery incorporating conceptual concerns in conjunction with specific techniques will be a crucial element in the progression of prints. Historical and contemporary references will be discussed to further enhance understanding of various techniques. Critiques will be held regularly with each assignment; critical analysis of prints utilizing correct printmaking terminology is expected. A final project of portfolio making and a portfolio exchange of an editioned print are required.

Requisite: ARHA 102 or 111, or consent of the instructor. Limited to 12 students. Fall and spring semesters. Resident Artist Garand.

214. Sculpture I. An introduction to the practice of sculpture in a contemporary and historical context. A series of directed projects will address various material and technical processes such as construction, modeling, casting and carving. Other projects will focus primarily on conceptual and critical strategies over material concerns. By the end of the course, students will have developed a strong understanding of basic principles of contemporary sculpture and have acquired basic skills and knowledge of materials and techniques. Further, students will be expected to have formed an awareness of conceptual and critical issues in current sculptural practice, establishing a foundation for continued training and self-directed work in sculpture and other artistic disciplines. Two three-hour class meetings per week.

Requisite: ARHA 102 or 111 or consent of the instructor. Limited to 14 students. Fall semester: Professor Keller. Spring semester: Professor Culhane.

215. Painting I. An introduction to the fundamentals of the pictorial organization of painting. Form, space, color and pattern, abstracted from nature, are explored through the discipline of drawing by means of paint manipulation. Slide lectures, demonstrations, individual and group critiques are regular components of the studio sessions. Two three-hour meetings per week.

Requisite: ARHA 102 or 111 or consent of the instructor. Limited to 18 students. Fall semester. Professor Sweeney.

216. Digital Constructions: Intermediate Architectural Design Studio. (Offered as EUST 216 and ARHA 216.) In this intermediate architectural design studio we will explore the intellectual and creative process of making and representing architectural space. The focus will be to explore the boundaries of architecture—physically and theoretically, historically and presently—through digital media. Our process will prompt us to dissect 20th-century European architectures and urban spaces and to explore their relationships to contemporary, global issues. The capstone of the course will be a significant

design project (TBD) requiring rigorous studio practices, resulting in plans, sections, elevations and digital models. This course will introduce students to various digital diagramming, drawing, and modeling software, while challenging students to question the theoretical and practical implications of these interdisciplinary media processes. This course will combine lectures, reading, discussion, and extensive studio design.

Requisite: ARHA 111. Admission with consent of the instructor. Limited to 10 students. Spring semester. Professor Long.

218. Photography I. An introduction to black-and-white still photography. The basic elements of photographic technique will be taught as a means to explore both general pictorial structure and photography's own unique visual language. Emphasis will be centered less on technical concerns and more on investigating how images can become vessels for both ideas and deeply human emotions. Weekly assignments, weekly critiques, readings, and slide lectures about the work of artist-photographers, one short paper, and a final portfolio involving an independent project of choice. Two three-hour meetings per week.

Requisite: ARHA 102 or 111, or consent of the instructor. Limited to 12 students. Fall semester: Visiting Lecturer Lynton. Spring semester: Senior Lecturer Belanger.

222. Drawing II. A course appropriate for students with prior experience in basic principles of visual organization, who wish to investigate further aspects of pictorial construction using the figure as a primary measure for class work. The course will specifically involve an anatomical approach to the drawing of the human figure, involving slides, some reading, and out-of-class drawing assignments. Two two-hour meetings per week.

Requisite: ARHA 102 or 111, or consent of the instructor. Limited to 18 students. Fall semester. Professor Sweeney.

PRACTICE OF ART: UPPER-LEVEL STUDIO COURSES

310. Collaborative Art: Practice and Theory of Working with a Community. This course will examine the approaches of various contemporary artists to creating collaborative work. Over the last two decades a growing number of artists have adopted a mode of working that is radically different from the usual modernist model. These artists are working as collaborators with people or groups outside the world of art—with children, senior citizens, sanitation workers, or residents of a particular neighborhood. The artists often create work with, not for a community, and share decision making with people not ordinarily given a place in the world of museums or other art world sites. The results are artworks that express a variety of social and aesthetic positions. In general, the work is intertwined with progressive educational philosophies and radical democratic theory.

Some of the issues examined will be: What is the special attraction for artists of working collaboratively? What are the roles of the artist, community, and audience? How does one attribute quality or success to collaborative projects? What is the relationship between process and product? This course will examine the work of artists working in various media, including Ewald's methods for working with children in photography and Rick Lowe's transformative practice of working with communities. Students will work on a public art project designed by Lowe with communities in the Amherst area. The economies of

giving will be the focus of a space or event in which community members can discuss goals and problems. Weekly class discussions will provide students the opportunity to reflect upon their own experiences and observations as artists. They will also read about and discuss collaboration, social issues, and pedagogy as it relates to the people they will be working with.

Requisite: One course in practice of art. Limited to 12 students. Spring semester. Visiting Artist Ewald.

313. Writing the World with Image, Movement and Sound. (Offered as ARHA 313 and FAMS 225.) How does the physical weight of a video camera influence the emotional weight of the captured image? What can we uncover as we explore a space through the broad, sensuous perspective of a stereo microphone or through the stark directionality of a shotgun microphone? Conversely, what remains of a space that is slowly going out of focus? What meanings are generated when a hand-held camera gesture crashes, through editing, against the stillness of an image captured on a tripod? How can we generate ideas through film form? Can we talk about the ethics of a tracking shot? What cinematic stories can we tell? This course is a hands-on, in-depth exploration of the expressive, narrative possibilities of moving image and sound. We will work with video cameras to take advantage of the accessibility of this medium, always bearing in mind the differences with the filmic image. We will begin with a study of the camera, and, through in-class projects and individual assignments, with an emphasis on inquiry, experimentation and discovery, we will explore framing and composition; light, color and texture; camera movement and rhythm; editing and relationships between image and sound. We will approach set-up and documentary situations from a variety of formal and conceptual perspectives. We will consider all equipment not simply as technology, but as powerful creative tools to be explored and manipulated, incorporating other equipment (tripods, lenses, filters, lighting kit, and sound recording equipment) as they relate to the topics explored. At every step, we will consider the narrative potential of the formal elements studied: narrative understood in a broad sense that goes beyond formulas or standard storytelling modes to include the abstract, the fragment, the open-ended structure and the small gesture. During the semester, students will create a video diary, a motion-picture sketchbook. With entries on a daily basis, the diary will be a moving, changing record of formal reflections and intellectual, emotional and physical engagement with the environment. The goal is to make the camera an extension of our eyes and minds, to learn to see and think the world around us through moving images and sound. As source and counterpoint to our studio work, we will examine, from a maker's point of view, the films and writings of international filmmakers from the classical period, underground and avant-garde cinema, the New Waves of the 1960s and 70s, and contemporary filmmakers. An individual final video project will give students the opportunity to bring their approach to image, movement and sound explored throughout the term into a work with a expressive, cohesive cinematic language. In *rien du film* *Passion*, Jean-Luc Godard expresses his desire to turn a camera movement into a prayer. It is this profound engagement with the world and intense, thoughtful consideration of the medium that we seek to achieve.

Limited to 12 students. Fall semester. Artist-in-Residence Rivera-Moret.

323. Advanced Studio Seminar. A studio course that will emphasize compositional development by working from memory, imagination, other works of art

and life. The use of a wide variety of media will be encouraged including, but not limited to, drawing, painting, printmaking and collage. Students will be required to create an independent body of work that explores an individual direction in pictorial construction. In addition to this independent project, course work will consist of slide lectures, individual and group critiques, in-class studio experiments and field trips.

Requisite: ARHA 222, 326 or 327. Limited to 8 students. Spring semester. Professor Sweeney.

324. Sculpture II. A studio course that investigates more advanced techniques and concepts in sculpture leading to individual exploration and development. Projects cover figurative and abstract problems based on both traditional themes and contemporary developments in sculpture, including: clay modeling, carving, wood and steel fabrication, casting, and mixed-media construction. Weekly in-class discussion and critiques will be held. Two two-hour class meetings per week.

Requisite: ARHA 214 or consent of the instructor. Limited to 12 students. Omitted 2011-12. Professor Keller.

325. Color Photography. This course is an exploration of the materials, processes, techniques, and aesthetics of color photography. It is designed for those who already possess a strong conceptual and technical foundation in black-and-white photography. An emphasis is placed on students' ability to express themselves clearly with the medium. Concepts and theories are read, discussed, demonstrated and applied through a series of visual problems. This course offers the opportunity for each student to design and work on an individual project for an extended period of time. This project will result in a final portfolio that reflects the possibilities of visual language as it relates to each student's ideas, influences and personal vision. Students may work with 35mm, medium format, or U5 cameras. Student work will be discussed and evaluated in both group and individual critiques, complemented by slide presentations and topical readings of contemporary and historical photography. Two two-hour class meetings per week.

Requisite: ARHA 102 or 111 and ARHA 328 or consent of the instructor. Limited to 8 students. Fall semester. Professor Young.

326. Painting II. This course offers students knowledgeable in the basic principles and skills of painting and drawing an opportunity to investigate personal directions in painting. Assignments will be collectively as well as individually directed. Discussions of the course work will assume the form of group as well as individual critiques. Two three-hour class meetings per week.

Requisite: ARHA 215 or consent of the instructor. Limited to 18 students. Spring semester. Professor Sweeney.

327. Printmaking II. This course is an extension of intaglio and relief processes introduced in ARHA 213 with an introduction to lithography. Techniques involved will be drypoint, etching, engraving, aquatint, monoprints, monotypes, woodcut, linocut and stone lithography. Printmaking processes will include color printing, combining printmaking techniques and editioning. Combining concept with technique will be an integral element to the development of imagery. A final project of portfolio-making and a portfolio exchange of prints will be required. Individualized areas of investigation are encouraged and expected. In-class work will involve demonstration, discussion and critique.

Requisite: ARHA 213 or consent of the instructor. Limited to 12 students. Spring semester. Resident Artist Garand.

328. Photography II. A continuing investigation of the skills and questions introduced in ARHA 218. Advanced technical material will be introduced, but emphasis will be placed on locating and pursuing engaging directions for independent work. Weekly critiques, readings, and slide lectures about the work of artist-photographers, one short paper, and a final portfolio involving an independent project of choice.

Requisite: ARHA 218 or consent of the instructor. Limited to 12 students. Omitted 2011-12. Professor Kimball.

329. Ideas, Influences and Vision: Building a Body of Work. An advanced level interdisciplinary studio course focused on the development of a personal and independent body of work, and the technical and conceptual problems associated with such a project. Students concentrating in any visual medium or across mediums are welcome and encouraged to enroll. Each student, in consultation with the professors, will design a semester-long project. This project will result in a final body of work or series that reflects the student's ideas, influences and personal vision. In addition to production of this extended independent project, course work will consist of weekly group critiques, historical and topical readings, discussions, field trips and in-class studio experiments. This course is highly recommended for any ARHA major considering a senior honors project with a concentration in studio; however, it is open to any student having the necessary prerequisites.

Requisite: Two introductory level studio courses and one intermediate level studio course. Admission with consent of the instructor. Limited to 10 students. Fall semester. Resident Artist Garand and Professor Keller.

HISTORY OF ART: INTRODUCTORY COURSES

103. Twentieth-Century Art. This course provides a survey of major artworks produced during the twentieth century in Europe and the Americas, as well as an introduction to their social and historical contexts, their theoretical justifications and critical receptions, and their varied functions. Toward these ends, we will discuss issues of agency and authenticity with regard to modernist and postmodernist artistic practice—from the utopianism of Constructivism to the subversions of Dada; from Abstract Expressionism to conceptual art; and from Fluxus performance to more recent trends. By combining an overview of the period with select in-depth case studies (including influential figures such as Kandinsky, Pollock, Beuys, Warhol, LeWitt, and Bourgeois) the course provides a forum for the development of visual (and verbal) acumen—how to look at, think about, and discuss the visual arts.

Limited to 30 students. Fall semester. Visiting Professor Saletnik.

132. Art and Architecture of Europe from 300 to 1500 C.E. (Offered as ARHA 132 and EUST 132.) By learning how specifically to encounter the transcendent symbolism of the catacombs of Rome, the devotional intensity of monastic book illumination, the grandeur and vision of the first basilica of St. Peter, the Byzantine church of Hagia Sophia, and selected monasteries and cathedrals of France, we will trace the artistic realization of the spiritual idea of Jewish and Christian history from the transformation of the Roman Empire in the fourth century C.E. to the apocalyptic year of 1500 C.E. Several prophetic masterpieces by Albrecht

Dürer, Leonardo da Vinci and Michelangelo Buonarroti completed on the very eve of the modern world will reveal a profound "forgotten awareness" crucial to our collective and private well-being but long obscured by the "renaissance" bias that called this period "medieval." Two class meetings per week.

Omitted 2011-12. Professor Upton.

133. Material Culture of American Homes. (Offered as HIST 242 [US^P] and AHRA 133) Using architecture, artifacts, visual evidence and documentary sources, the course examines social and cultural forces affecting the design and use of domestic architecture, home furnishings, and domestic technology in the eastern United States from 1600 to 1960. In addition to providing a survey of American domestic architecture, the course provides an introduction to the study of American material culture. Field trips to Historic Deerfield, Old Sturbridge Village, Hartford, Connecticut, and sites in Amherst form an integral part of the course. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor K. Sweeney.

135. Art and Architecture of Europe from 1400 to 1800. (Offered as ARHA 135 and EUST 135.) This course is an introduction to painting, sculpture, and architecture of the early modern period. The goal of the course is to identify artistic innovations that characterize European art from the Renaissance to the French Revolution, and to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation. In addition to tracing stylistic change within the oeuvre of individual artists and understanding its meaning, we will investigate the varied character of art, its interpretation, and its context in different regions, including Italy, France, Spain, Germany and the Netherlands.

Limited to 30 students. Spring semester. Professor Courtright.

137. American Art and Architecture, 1600 to Present. Through the study of form, content, and context (and the relationship among these categories) of selected works of painting, architecture, and sculpture made in colonial America and the United States from the seventeenth to the twentieth century, this course will probe changing American social and cultural values embodied in art. We will study individual artists as well as thematic issues, with particular attention to the production and reception of art in a developing nation, the transformation of European architectural styles into a new environment, the construction of race in ante- and post-bellum America, and the identification of an abstract style of art with the political ascendancy of the United States after World War II. Introductory level.

Limited to 35 students. Fall semester. Professor Clark.

138. Visual Arts and Orature in Africa. (Offered as BLST 313 [A] and ARHA 138.) In the traditionally non-literate societies of Africa, verbal and visual arts constitute two systems of communication. The performance of verbal art and the display of visual art are governed by social and cultural rules. We will examine the epistemological process of understanding cultural symbols, of visualizing narratives, or proverbs, and of verbalizing sculptures or designs. Focusing on the Yoruba people of West Africa, the course will attempt to interpret the language of their verbal and visual arts and their interrelations in terms of cultural cosmologies, artistic performances, and historical changes in perception and meaning. We will explore new perspectives in the critical

analysis of African verbal and visual arts, and their interdependence as they support each other through mutual references and allusions.

Fall semester. Professor Abiodun.

145. The Modern World. (Offered as ARHA 145 and EUST 145.) This course will explore the self-conscious invention of modernism in painting, sculpture and architecture, from the visual clarion calls of the French Revolution to the performance art and earthworks of "art now." As we move from Goya, David, Monet and Picasso to Kahlo, Kiefer and beyond, we will be attentive to changing responses toward a historical past or societal present, the stance toward popular and alien cultures, the radical redefinition of all artistic media, changing representations of nature and gender, as well as the larger problem of mythologies and meaning in the modern period. Study of original objects and a range of primary texts (artists' letters, diaries, manifestos, contemporary criticism) will be enhanced with readings from recent historical and theoretical secondary sources.

Limited to 75 students. Omitted 2011-12. Professor Staller.

146. Art From the Realm of Dreams. (Offered as ARHA 146 and WAGS 113.) We begin with a long-standing Spanish obsession with dreams, analyzing images and texts by Calderón, Quevedo and Goya. We next will consider a range of dream workers from a range of cultures, centuries, and disciplines—among them Apollinaire, Freud, Breton, Dalí, Carrington, and Kahlo—as well as others working around the globe in our own time.

Limited to 15 students. Spring semester. Professor Staller.

147. Arts of China. (Offered as ARHA 147 and ASLC 143.) An introduction to the history of Chinese art from its beginnings in neolithic times until the end of the twentieth century. Topics will include the ritual bronze vessels of the Shang and Zhou dynasties, the Chinese transformation of the Buddha image, imperial patronage of painting during the Song dynasty and the development of the literati tradition of painting and calligraphy. Particular weight will be given to understanding the cultural context of Chinese art.

Fall semester. Professor Morse.

148. Arts of Japan. (Offered as ARHA 148 and ASLC 123 [JJ].) A survey of the history of Japanese art from neolithic times to the present. Topics will include Buddhist art and its ritual context, the aristocratic arts of the Heian court, monochromatic ink painting and the arts related to the Zen sect, the prints and paintings of the Floating World and contemporary artists and designers such as Ando Tadao and Miyake Issey. The class will focus on the ways Japan adopts and adapts foreign cultural traditions. There will be field trips to look at works in museums and private collections in the region.

Omitted 2011-12. Professor Morse.

149. Survey of African Art. (Offered as ARHA 149 and BLST 123 [A].) An introduction to the ancient and traditional arts of Africa. Special attention will be given to the archaeological importance of the rock art paintings found in such disparate areas as the Sahara and South Africa, achievements in the architectural and sculptural art in clay of the early people in the area now called Zimbabwe and the aesthetic qualities of the terracotta and bronze sculptures of the Nok, Igbo-Ukwe, Ife and Benin cultures in West Africa, which date from the second century B.C.E. to the sixteenth century C.E. The study will also pursue

a general socio-cultural survey of traditional arts of the major ethnic groups of Africa.

Spring semester. Professor Abiodun.

HISTORY OF ART: MIDDLE-LEVEL COURSES

250. The Monastic Challenge. (Offered as ARHA 250 and EUST 250.) This course aims to be a visually and spatially attentive search for the "art" of the monastic and cathedral masterpieces of medieval France. First, by learning how to recognize, define, and respond to the artistic values embodied in several "romanesque" and "gothic" monuments including the Abbeys of Fontenay, Vézelay and Mont St. Michel and the Cathedrals of Laôn, Paris, Chartres, Amiens and Reims, we will try to engage directly (e.g., architecturally and spatially) the human aspiration these structures embody. Secondly, with the help of two literary masterpieces from the period, *The Song of Roland* and *Tristan and Isolde*, we will discover that the heart of the "monastic" challenge to our own era is not the common opposition of the medieval and modern worlds, but rather the recognition of the potential diminishment of "art" by an exclusively ratiocinated view of all reality. The tragic love affair of Eloise and Peter Abelard will dramatize a vital existential dilemma too easily forgotten that always (but especially in our time) threatens "art," human compassion and spirituality. Our goal is to reclaim the poetic potential of the word "cathedral." Two class meetings per week.

Fall semester. Professor Upton.

253. Dutch and Flemish Painting. (Offered as ARHA 253 and EUST 253.) This course means to ask the question: What would it be like actually to respond to the paintings of Jan van Eyck, Roger van der Weyden, Hugo van der Goes, Hieronymous Bosch, Pieter Bruegel, Jan Vermeer and Rembrandt van Rijn and to reclaim in such a direct encounter the rejuvenating powers of insight and wisdom residing within the work of art itself. In addition to reaffirming the practice of pictorial contemplation for its own sake, "Dutch and Flemish Painting" will provide explicit instruction in the means and attitude of beholding complex works of art. Two class meetings per week.

Omitted 2011-12. Professor Upton.

262. From Edo to Tokyo: Japanese Art from 1600 to the Present. (Offered as ARHA 262 and ASLC 238 [J].) In 1590 the Tokugawa family founded its provincial headquarters in eastern Japan. By the eighteenth century, this castle town, named Edo (now known as Tokyo), had become the world's largest city. This class will focus on the appearance of artistic traditions in the new urban center and compare them with concurrent developments in the old capital of Kyoto. Topics of discussion will include the revival of classical imagery during the seventeenth century, the rise of an urban bourgeois culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century, the reconstruction of Tokyo and its artistic practices after the Second World War, and impact of Japanese architecture, design and popular culture over the past twenty years.

Omitted 2011-12. Professor Morse.

266. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan. (Offered as ARHA 266 and ASLC 261.) An interdisciplinary study of the visual culture of the Buddhist and Shinto religious traditions in Japan. The class will examine in depth a number of Japan's most important sacred places,

including Ise Shrine, Tōdaiji, Daitokuji and Mount Fuji, and will also look at the way contemporary architects such as Andō Tadao and Takamatsu Shin have attempted to create new sacred places in Japan today. Particular emphasis will be placed on the ways by which the Japanese have given distinctive form to their religious beliefs through architecture, painting and sculpture, and the ways these objects have been used in religious ritual.

Spring semester. Professor Morse.

270. African Art and the Diaspora. (Offered as ARHA 270 and BLST 293 [D].) The course of study will examine those African cultures and their arts that have survived and shaped the aesthetic, philosophic and religious patterns of African descendants in Brazil, Cuba, Haiti and urban centers in North America. We shall explore the modes of transmission of African artistry to the West and examine the significance of the preservation and transformation of artistic forms from the period of slavery to our own day. Through the use of films, slides and objects, we shall explore the depth and diversity of this vital artistic heritage of Afro-Americans.

Fall semester. Professor Abiodun.

284. Women and Art in Early Modern Europe. (Offered as ARHA 284, EUST 284, and WAGS 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de' Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Spring semester. Professor Courtright.

HISTORY OF ART: UPPER-LEVEL COURSES

301. The Art of Beholding. What would it be like to "Behold" with a work of art—that is, to engage its human realization according to its unique and shared embodiment—rather than merely or exclusively observe, analyze or situate it culturally and historically? This seminar will offer a working hypothesis concerning the definition and integrative potential of "Beholding" with the "art" of a work of art and provide each member of the seminar the opportunity to test and experience this hypothesis by way of a semester-long encounter with one painting of their own choosing, culminating in a sustained direct experience with this painting. In sharing the progress of each encounter during our class meetings, we will aim to re-imagine together contemplative action as the highest aspiration of human being.

Limited to 12 students. Omitted 2011-12. Professor Upton.

356. Baroque Art in Italy, France, Spain, and the Spanish Netherlands. (Offered as ARHA 356 and EUST 356.) After the canonization of the notion of artistic genius in the Italian Renaissance and the subsequent imaginative license of artists known as Mannerists, phenomena sponsored throughout Europe

by the largesse of merchants, courtiers, aristocrats, princes, and Churchmen alike, a crisis occurred in European society—and art—in the second half of the sixteenth century. Overturned dogmas of faith, accompanied by scientific discoveries and brutal political changes, brought about the reconsideration of fundamental values that had undergirded many facets of life and society in Europe at the beginning of the seventeenth century, the starting point of this course. Unexpectedly, these upheavals led to a renewed proliferation of innovative art. In this century of remarkably varied artistic production, paradoxes abounded. Some artists sought the illusion of reality by imitating unimproved, even base nature through close observation of the human body, of landscape, and of ordinary, humble objects of daily use, as others continued to quest for perfection in a return to the lofty principles implicit in ancient artistic canons of ideality. More than ever before, artists explored the expression of passion through dramatic narratives and sharply revealing portraiture, but, famously, artists also imbued art meant to inspire religious devotion with unbounded eroticism or with the gory details of painful suffering and hideous death. They depicted dominating political leaders as flawed mortals—even satirized them through the new art of caricature—at the same time that they developed a potent and persuasive vocabulary for the expression of the rulers' absolutist political power. This class, based on lectures but regularly incorporating discussion, will examine in depth selected works of painting, sculpture, and architecture produced by artists in the countries which remained Catholic after the religious discords of this period—e.g., Caravaggio, Bernini, Poussin, Velázquez, and Rubens in Italy, France, Spain, and the Spanish Netherlands—as well as engaging the cultural, social, and intellectual framework for their accomplishments. Upper level.

Requisite: One other course in art history or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Courtright.

371. American Art at the Mead. This course focuses on the study of selected works from the Mead's collection of American art. Students will encounter at first hand paintings and sculpture by such artists as John Singleton Copley, Charles Willson Peale, Thomas Cole, W. H. Rinehart, Winslow Homer, Thomas Eakins, Robert Henri, and Paulanship. By looking closely and reading widely, students will learn to engage these works of art from various perspectives. While our emphasis will be on their historical contexts, we will consider the way the museum shapes our understanding of a work of art. Class discussion, student presentations, short written assignments, and a research project are expected. Two class meetings per week, one of which will be at the museum.

Requisite: One art history course or consent of the instructor. Limited to 12 students. Omitted 2011-12. Professor Clark.

380. Museums and Society. This course considers how art museums reveal the social and cultural ideologies of those who build, pay for, work in, and visit them. We will study the ways in which art history is (and has been) constructed by museum acquisitions, exhibitions, and installation and the ways in which museums are constructed by art history by looking at the world-wide boom in museum architecture, and by examining curatorial practice and exhibition strategies as they affect American and Asian art. We will analyze the relationship between the cultural contexts of viewer and object, the nature of the translation of languages or aesthetic discourse, and the diverse ways in which art is understood as the materialization of modes of experience and communication.

The seminar will incorporate visits to art museums and opportunities for independent research. One meeting per week.

Limited to 25 students. Spring semester. Professors Clark and Morse.

383. The Tea Ceremony and Japanese Culture. (Offered as ARHA 383 and ASLC 319.) An examination of the history of *chanoyu*, the tea ceremony, from its origins in the fifteenth century to the practice of tea today. The class will explore the various elements that comprise the tea environment—the garden setting, the architecture of the tea room, the forms of tea utensils, and the elements of the *kaiseki* meal. Through a study of the careers of influential tea masters and texts that examine the historical, religious, and cultural background to tea culture, the class will also trace how the tea ceremony has become a metaphor for Japanese culture and Japanese aesthetics both in Japan and in the West. There will be field trips to visit tea ware collections, potters and tea masters. Two class meetings per week.

Limited to 20 students. Omitted 2011-12. Professor Morse.

385. Witches, Vampires and Other Monsters. (Offered as ARHA 385, EUST 385, and WAGS 310.) This course will explore the construction of the monstrous, over cultures, centuries and disciplines. With the greatest possible historical and cultural specificity, we will investigate the varied forms of monstrous creatures, their putative powers, and the explanations given for their existence—as we attempt to articulate the kindred qualities they share. Among the artists to be considered are Bosch, Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Staller.

412. The Sixties. We will investigate a series of historical events (such as the Vietnam War, the Cuban missile crisis, Stonewall, the assassinations of John and Robert Kennedy, and Martin Luther King) as well as the Civil Rights Movement, the rise of identity politics (Feminism, Black Power, the Brown Berets) and the counterculture. We will study the myriad art forms and their attendant ideologies invented during the decade (such as Pop, Op, Color Field, Minimalism, Land Art, Conceptual Art, Performance Art, Fluxus), as well as some crucial critics, dealers and art journals, in an effort to understand the ways in which artists rejected or appropriated, then transformed, certain themes and conceptual models of their time.

Requisite: One course in modern art or consent of the instructor. Limited to 12 students. Spring semester. Professor Staller.

490. Special Topics. Full course.

Fall and spring semesters. The Department.

490H. Special Topics. Half course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

Open to seniors with consent of the Department. Fall semester. The Department.

498D. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

Open to seniors with consent of the Department. Fall semester. The Department.

499. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

Open to seniors with consent of the Department. Spring semester. The Department.

499D. Senior Departmental Honors. Preparation of a thesis or completion of a studio project which may be submitted to the Department for consideration for Honors. The student shall with the consent of the Department elect to carry one semester of the conference course as a double course weighted in accordance with the demands of his or her particular project.

Open to seniors with consent of the Department. Spring semester. The Department.

ASIAN LANGUAGES AND CIVILIZATIONS

Professors Babb†, Dennerlin†, Morse (Chair), and Tawa; Associate Professors Ringert, Van Compernelle*, and Zamperini; Assistant Professor Maxey; Senior Lecturers Kayama, Li, Miyama, Shen, and Teng; Five College Senior Lecturer in Arabic Hassan; Five College Lecturer in Japanese Brown; Five College Lecturer in Arabic Berrahmoun.

Affiliated Faculty: Professor Basu, Associate Professor M. Heim, Assistant Professor C. Dole.

Asian Languages and Civilizations is an interdisciplinary exploration of the histories and cultures of the peoples of Asia. Through a systematic study of the languages, societies, and cultures of the major civilizations that stretch from the Arab World to Japan, we hope to expand knowledge and challenge presuppositions about this large and vital part of the world. The purpose is to encourage in-depth study as well as to provide guidance for a general inquiry into the problem of cultural difference and its social and political implications, both within Asia and between Asia and the West.

Major Program. The major program in Asian Languages and Civilizations is an individualized interdisciplinary course of study. It includes general requirements for all majors and a concentration of courses in one area. As language study or use is an essential part of the major, language defines the area of concentration.

*On leave 2011-12.

†On leave fall semester 2011-12.

Requirements. All majors are required to take a minimum of nine courses dealing with Asia, exclusive of first-year language courses. A major's courses must include an area concentration (see below), and designated courses taught by area specialists broadly covering history and culture in two of the three geographic areas outside the area of concentration. Courses designated to fulfill the area distribution requirement are marked in the list of courses with [C] for China, [J] for Japan, [SA] for South Asia, and [WA] for West Asia. In addition, each student will show a certain minimum level of competence in one language, either by completing the third year of that language at Amherst or by demonstrating equivalent competence in a manner approved by the department. For graduation with a major in Asian Languages and Civilizations, a student must have a minimum B- grade average for language courses taken within his or her area of concentration. Students taking their required language courses elsewhere, or wishing to meet the language requirement by other means, may be required, at the discretion of the department to pass a proficiency examination. No pass-fail option is allowed for any courses required for the departmental major.

Area Concentration. Prospective majors should consult with a member of the department as early as possible to plan a concentration. The concentration, which must be approved by the advisor, will include a language and at least four non-language courses dealing entirely or substantially with the chosen area of concentration. Advisors encourage students to enroll in relevant courses in the disciplines as well.

Comprehensive Evaluation. Majors normally fulfill the comprehensive requirement by completing the distribution requirement.

Departmental Honors Program. Students who wish to be candidates for Departmental Honors must submit a thesis proposal to the Department for its approval and, in addition to the nine required courses, enroll in ASLC 498 and 499.

Study Abroad. The Department supports a program of study in Asia during the junior year as means of developing mastery of an Asian language and enlarging the student's understanding of Asian civilization, culture, and contemporary society. Asian Languages and Civilizations majors are therefore encouraged to spend at least one semester abroad during the junior year pursuing a plan of study which has the approval of the Department. Students concentrating on Japan should apply to Amherst College's Associated Kyoto Program (AKP) at Doshisha University in Kyoto. Similar arrangements can be made in consultation with members of the Department for students who wish to study in China, India, Korea, or Egypt.

123. Arts of Japan. (Offered as ARHA 148 and ASLC 123 [J].) A survey of the history of Japanese art from neolithic times to the present. Topics will include Buddhist art and its ritual context, the aristocratic arts of the Heian court, monochromatic ink painting and the arts related to the Zen sect, the prints and paintings of the Floating World and contemporary artists and designers such as Ando Tadao and Miyake Issey. The class will focus on the ways Japan adopts and adapts foreign cultural traditions. There will be field trips to look at works in museums and private collections in the region.

Omitted 2011-12. Professor Morse.

124. Chinese Civilization to 1800. (Offered as HIST 171 [AS^P] and ASLC 124 [C].) A survey of Chinese history from ancient times to the eighteenth century.

We will focus on texts and artifacts to explore the classical roots and historical development of Chinese statecraft, philosophy, religion, art, and literature. Using these media for evidence, we will trace the histories of inter-state relations, imperial institutions, global commerce, and family-based society through the ancient Han empire, the great age of Buddhism, the medieval period of global trade, and the Confucian bureaucratic empires that followed the Mongol world conquest. We will also compare these histories to those of European and other civilizations, considering Chinese and non-Chinese views of the past. Readings include the *Analects of Confucius* and other Confucian and Daoist texts, Buddhist tales and early modern fiction, selections from the classic *Records of the Grand Historian (Shiji)*, and Jonathan Spence's *Emperor of China: Self-portrait of Kangxi*. Two class meetings per week.

Fall semester. Professor Dennerline.

126. Middle Eastern History: 600-1800. (Offered as HIST 190 [ME^P] and ASLC 126 [WA].) This course surveys the history of the Middle East from the outset of the Islamic period to the beginning of the modern period. It is divided into the following segments: the formative period of Islam, the classical caliphates, the classical courts, the Mongols, and the great empires of the Ottomans and the Safavids. The course is organized chronologically and follows the making and breaking of empires and political centers; however, the focus of the course is on the intellectual, social, cultural and religious developments in these periods. Two class meetings per week.

Omitted 2011-12. Professor Ringer.

143. Arts of China. (Offered as ARHA 147 and ASLC 143.) An introduction to the history of Chinese art from its beginnings in neolithic times until the end of the twentieth century. Topics will include the ritual bronze vessels of the Shang and Zhou dynasties, the Chinese transformation of the Buddha image, imperial patronage of painting during the Song dynasty and the development of the literati tradition of painting and calligraphy. Particular weight will be given to understanding the cultural context of Chinese art.

Fall semester. Professor Morse.

146. Modern China. (Offered as HIST 172 [AS] and ASLC 146 [C].) A survey of Chinese history from the Manchu conquest of 1644 to the present. Beginning with the successes and failures of the imperial state as it faced global economic development, expanding European empires, and internal social change, we will study the Opium War, massive nineteenth-century religious rebellions, Republican revolution and state-building, the "New Culture" movement, Communist revolution, the anti-Japanese war, Mao's Cultural Revolution, and the problems of post-Mao reform, all with comparative reference to current events. Readings, which include a wide variety of documents such as religious and revolutionary tracts, eye-witness accounts, memoirs, and letters, are supplemented by interpretive essays and videos. Two class meetings per week.

Omitted 2011-12. Professor Dennerline.

148. The Modern Middle East: 1800-Present. (Offered as HIST 191 [ME] and ASLC 148 [WA].) This course surveys the history of the Middle East from 1800 to the present. The focus is threefold: following political, social and intellectual trends as they evolve over time, exploring contemporary historical and methodological debates and analysis, and introducing students to important historical literature of the period. The class is divided into modules: "From Subject to

Citizen," "Engineering a Modern Middle East," "Nationalism and the Quest for Independence," "Islamist Opposition," and "Taking Sovereignty: Contemporary Debates and the Post-Modern Era." The class is discussion-oriented and writing intensive. Two class meetings per week.

Fall semester. Professor Ringer.

152. Introduction to Buddhist Traditions. (Offered as RELI 152 and ASLC 152 [SA].) This course is an introduction to the diverse ideals, practices, and traditions of Buddhism from its origins in South Asia to its geographical and historical diffusion throughout Asia and, more recently, into the west. We will explore the Three Jewels—the Buddha, the Dharma, and the Sangha—and how they each provide refuge for those suffering in *samsara* (the endless cycle of rebirth). We will engage in close readings of the literary and philosophical texts central to Buddhism, as well as recent historical and anthropological studies of Buddhist traditions.

Fall semester. Professor M. Heim.

220. Reinventing Tokyo: The Art, Literature, and Politics of Japan's Modern Capital. [J] Tokyo is the political, cultural, and economic center of Japan, the largest urban conglomeration on the planet, holding 35 million people, fully one fifth of Japan's population. Since its founding 400 years ago, when a small fishing village became Edo, the castle headquarters of the Tokugawa shoguns, the city has been reinvented multiple times—as the birthplace of Japan's early modern urban bourgeoisie culture, imperial capital to a nation-state, center of modern consumer culture, postwar democratic exemplar, and postmodern metropolis. The course will focus on the portrayals of Tokyo and its reinventions in art, literature, and politics from the end of the Edo period to the present day. It will examine the changes that took place as the city modernized and Westernized in the Meiji era, became the center of modern urban life in Japan before the Second World War, and rebuilt itself as part of the country's economic miracle in the postwar era. As the largest human cultural creation in Japan, one that endured political upheavals, fires, earthquakes, fire-bombings and unbridled development, Tokyo has always been a complex subject. The course will use that complexity to consider how to analyze an urban environment that draws upon Japan's long history, yet which is also one of the most modern in Asia.

Preference to majors and students with an interest in urban studies. Limited to 25 students. Omitted 2011-12. Professors Maxey and Morse.

221. Traditional Japanese Literature. [J] This course is an introduction to traditional Japanese literature from the beginning of Japan's written language to the early commercialization of literature around 1800. The course is organized thematically, but will move in chronological fashion. Whether dealing with tales of courtly romance, the stirring account of the Genpei War in *The Tale of the Heike*, 17-syllable haiku poems, or the explosively popular play, *Chûshingura* (the famous story of the 47 *rônin*), special emphasis will be placed throughout the term on the communal production/consumption of literature, which is one of the distinctive features of artistic life in premodern Japan. This course assumes no prior knowledge of Japan or Japanese, and all texts are taught using English translations.

Limited to 20 students. Omitted 2011-12. Professor Van Compernelle.

222. Indian Civilization. (Offered as ANTH 221 and ASLC 222 [SA].) A general introduction to Indian civilization. The course will survey South Asia's

most important social, political, and religious traditions and institutions. It will emphasize the historical framework within which Indian civilization has developed its most characteristic cultural and social patterns. This course is designed for students who are new to South Asia, or for those who have some knowledge of South Asia but have not studied it at the college level.

Fall semester. Professor Babb.

225. Japanese History to 1700s. (Offered as HIST 175 [AS^P] and ASLC 225 [J].) This is a writing attentive survey of Japan's history from antiquity to the early-eighteenth century. It traces political, social, and cultural developments in order to provide basic literacy in pre-modern Japanese history and a basis both for comparative history and further course work in Japanese history. Prominent themes include the rise of early polities, contact with the Chinese continent and Korean peninsula, the aristocratic culture of the Heian court and its displacement by medieval samurai rule, the role of Buddhist thought and institutions, the "warring states" period of the sixteenth-century and cosmopolitan contact with Christian Europe, the Tokugawa peace and its urban cultural forms. Throughout, we will read a variety of sources, including eighth-century mythology, aristocratic literature, chronicles of war, religious and philosophical texts, as well as modern fiction and film. Classes will combine lectures with close readings and discussions of the assigned texts. Requirements include short response papers and topical essays. Two class meetings per week.

Fall semester. Professor Maxey.

234. Japan on Screen. (Offered as ASLC 234 [J] and FAMS 320.) Is the concept of national cinema useful in the age of globalization? Given the international nature of cinema at its inception, was it ever a valid concept? In this course, we will consider how the nation is represented on screen as we survey the history of film culture in Japan, from the very first film footage shot in the country in 1897, through the golden age of studio cinema in the 1950s, to important independent filmmakers working today. While testing different theories of national, local, and world cinema, we will investigate the Japanese film as a narrative art, as a formal construct, and as a participant in larger aesthetic and social contexts. This course includes the major genres of Japanese film and influential schools and movements. Students will also learn and get extensive practice using the vocabulary of the discipline of film studies. This course assumes no prior knowledge of Japan or Japanese, and all films have English subtitles.

Limited to 20 students. Omitted 2011-12. Professor Van Compernelle.

236. A History of Love: Chinese Romance in Time. (Offered as ALSC 236 [C] and WAGS 230.) The course will deal with the world of romance in traditional Chinese culture. Following the thematic arrangement found in the seventeenth-century text *Qingshi, A History of Love*, an encyclopedic work about the various forms love can take, we will read and analyze stories, novels, poetry and plays (in their English translation) from different historical periods. Our aim shall be to try and draw together all of the discourses circulating about the experience of passion, love and lust from the Tang dynasty up until the early twentieth century. If time allows, we will engage in comparisons with other East Asian traditions as well as with the Western traditions of romance, with the goal to generate meaningful cross-cultural exchanges.

Omitted 2011-12. Professor Zamperini.

238. From Edo to Tokyo: Japanese Art from 1600 to the Present. (Offered as ARHA 262 and ASLC 238 [J].) In 1590 the Tokugawa family founded its provincial headquarters in eastern Japan. By the eighteenth century, this castle town, named Edo (now known as Tokyo), had become the world's largest city. This class will focus on the appearance of artistic traditions in the new urban center and compare them with concurrent developments in the old capital of Kyoto. Topics of discussion will include the revival of classical imagery during the seventeenth century, the rise of an urban bourgeois culture during the eighteenth century, the conflicts brought on by the opening of Japan to the West in the nineteenth century, the reconstruction of Tokyo and its artistic practices after the Second World War, and impact of Japanese architecture, design and popular culture over the past twenty years.

Omitted 2011-12. Professor Morse.

240. Flowers in the Mirror: Writing Women in Chinese Literature. (Offered as ASLC 240 [C] and WAGS 240.) The focus of this course will be texts written by women throughout the course of Chinese history. We will deal with a wide range of sources, from poetry to drama, from novels and short stories to *nüshu* (the secret script invented by peasant women in a remote area of Hunan province), from autobiographies to cinematic discourse. We will address the issue of women as others represent them and women as they portray themselves in terms of gender, sexuality, social class, power, family, and material culture. We will try to detect the presence and absence of female voices in the literature of different historical periods and to understand how those literary works relate to male-authored literary works. In addition to primary sources, we will integrate theoretical work in the field of pre-modern, modern and contemporary Chinese literature and culture.

Omitted 2011-12. Professor Zamperini.

242. Yoga Traditions. (Offered as RELI 242 and ASLC 242[SA].) While yoga is often practiced today at the gym for health and exercise, it has a long philosophical history in the religions of India. This course traces the intellectual traditions of yoga from early South Asian texts to its modern global and secular forms. Yoga entails training in contemplative, postural, and respiratory techniques as a means to such varied goals as knowing the true self, experiencing nirvana, meeting god, making good karma, and enhancing well-being. We will examine yoga philosophy in the Vedas, the Upanishads, the Bhagavad Gita, and the writings of Patanjali, and then turn to its flowering in the development of medieval and modern Hinduism as we look at tantrism, guru devotion, and bhakti religiosity. Finally, we will explore the history of its modern expressions in physical exercise, stress management, and "secular spirituality."

Spring semester. Visiting Lecturer S. Heim.

247. Modern Japanese History from 1800 to the 2000s. (Offered as HIST 176 [AS] and ASLC 247 [J].) This course surveys the modern history of the Japanese archipelago, from the late-Tokugawa period through the rise of the modern Meiji nation-state, colonial expansion and total war. We will conclude with the postwar economic recovery and the socio-political challenges facing the Japanese nation-state in the early-2000s. Through primary documents, fiction, and film, we will explore themes including the disestablishment of the samurai class, industrialization, imperialism, feminism, nationalism, war, democracy, and consumerism. Classes will consist of lectures along with close readings

and discussions. Requirements include short response papers and topical essays. Three class meetings per week.

Spring semester. Professor Maxey.

249. China in the World, 1895-1919. (Offered as HIST 275 [AS] and ASLC 249 [C].) In 1895 the emergent Japanese empire imposed a humiliating defeat on the declining Qing empire in China, began the colonization of Korea and Taiwan, and set in motion the reformist and revolutionary trends that would shape the political culture of the Chinese nation in later times. In 1919, concessions by the Chinese warlord regime in Beijing to Japan at Versailles sparked the student movement that would further radicalize the political culture and ultimately divide the nation politically between Nationalist and Communist regimes. This course focuses on the intellectual, cultural, political, and economic issues of the era in between, when, despite the weakness of the state, the creative visions and efforts of all informed people were in line with those of progressives throughout the world. We will explore these visions and efforts, with special reference to national identities, civil society, and global integration, and we will consider their fate in wartime, Cold War, and post-Cold War Asia. Two class meetings per week.

Fall semester. Professor Dennerline.

252. Buddhist Life Writing. (Offered as RELI 252 and ASLC 252) From the biographies of Gotama Buddha to the autobiographies of western converts, life writing plays a central role in teaching Buddhist philosophy, practice, history, and myth. This course explores the diverse forms and purposes of Buddhist life writing in the literary and visual cultures of India, Tibet, Sri Lanka, China, Vietnam, Japan, and America. Reading the lives of eminent saints and laypersons, charismatic teachers, recluses, and political activists, the course aims to broaden understanding of how Buddhists have variously imagined the ideal life. We will pay particular attention to how literary and cultural conventions of genre guide the composition of lives.

Fall semester. Professor M. Heim

253. Theravada Buddhism. (Offered as RELI 253 and ASLC 253 [SA].) This course introduces the history and civilization of Theravada Buddhism. The Theravada (the "Doctrine of the Elders") is the dominant form of Buddhism in Sri Lanka, Cambodia, Laos, Thailand, and Myanmar (Burma); in recent decades it has also found a following in other regions in Asia and the west. We will trace the Theravada's origins as one of the earliest sectarian movements in India to its success and prestige as a religious civilization bridging South and Southeast Asia. We will also consider this tradition's encounter with modernity and its various adaptations and responses to challenges in the contemporary world. No previous background in Buddhism is required.

Spring semester. Professor Heim.

261. Sacred Images and Sacred Space: The Visual Culture of Religion in Japan. (Offered as ARHA 266 and ASLC 261.) An interdisciplinary study of the visual culture of the Buddhist and Shinto religious traditions in Japan. The class will examine in depth a number of Japan's most important sacred places, including Ise Shrine, Tōdaiji, Daitokuji and Mount Fuji, and will also look at the way contemporary architects such as Andō Tadao and Takamatsu Shin have attempted to create new sacred places in Japan today. Particular emphasis will be placed on the ways by which the Japanese have given distinctive form to their

religious beliefs through architecture, painting and sculpture, and the ways these objects have been used in religious ritual.

Spring semester. Professor Morse.

319. The Tea Ceremony and Japanese Culture. (Offered as ARHA 383 and ASLC 319.) An examination of the history of *chanoyu*, the tea ceremony, from its origins in the fifteenth century to the practice of tea today. The class will explore the various elements that comprise the tea environment—the garden setting, the architecture of the tea room, the forms of tea utensils, and the elements of the *kaiseki* meal. Through a study of the careers of influential tea masters and texts that examine the historical, religious, and cultural background to tea culture, the class will also trace how the tea ceremony has become a metaphor for Japanese culture and Japanese aesthetics both in Japan and in the West. There will be field trips to visit tea ware collections, potters and tea masters. Two class meetings per week.

Limited to 20 students. Omitted 2011-12. Professor Morse.

325. Beyond Shangri-La. Narratives of Tibet, East and West. This course will look in depth at Asian and Western constructions of Tibetan identity in various sources and media, from Tibetan folk songs and legends to Buddhist philosophical and historical treatises, from Chinese Yuan and Ming dramas to Hollywood cinema, from Tibetan traditional art and music to some of its contemporary Western interpretations. By trying to get to the heart of Tibetan culture in this multimediatic universe, we will also try to map the ways in which, throughout different periods and at the hands of different agents, readers, and performers, “Tibet” has been constructed, invented, and deconstructed, as a site of identity, oppression, and resistance. The second part of the course will also involve sustained engagement with the Tibetan community in the Pioneer Valley, as the students will interview, in collaboration with the Shang Shung International Institute for Tibetan Studies and the Tibetan Association of Western Massachusetts, local Tibetan immigrants and collect their stories about the ways in which they identify with Tibetan culture in the North American diaspora. Course participants will give updates about their fieldwork projects, and the course will culminate in the creation of database of the oral histories and narratives of Tibetans in the Pioneer Valley.

Spring semester. Professor Zamperini.

328. The Dao of Sex: Sexuality in China, Past and Present. (Offered as ASLC 328 [C] and WAGS 205.) This survey course will focus on sexual culture in China, from pre-Qin times to the present. Using various sources such as ancient medical texts, Daoist manuals, court poetry and Confucian classics, paintings and illustrated books, movies and documentaries, as well as modern and pre-modern fiction written both in the classic and vernacular languages, we will explore notions of sex, sexuality, and desire. Through the lens of cultural history and gender studies, we will try to reconstruct the genealogy of the discourses centered around sex that developed in China, at all levels of society, throughout 5,000 years. Among the topics covered will be sexual yoga, prostitution, pornography, and sex-tourism.

Limited to 25 students. Spring semester. Professor Zamperini.

329. Fashion Matters: Clothes, Bodies and Consumption in East Asia. (Offered as ASLC 329 and WAGS 313.) This course will focus on both the historical and cultural development of fashion, clothing and consumption in East Asia,

with a special focus on China and Japan. Using a variety of sources, from fiction to art, from legal codes to advertisements, we will study both actual garments created and worn in society throughout history, as well as the ways in which they inform the social characterization of class, ethnicity, nationality, and gender attributed to fashion. Among the topics we will analyze in this sense will be hairstyle, foot-binding and, in a deeper sense, bodily practices that inform most fashion-related discourses in East Asia. We will also think through the issue of fashion consumption as an often-contested site of modernity, especially in relationship to the issue of globalization and world-market. Thus we will also include a discussion of international fashion designers, along with analysis of phenomena such as sweatshops.

Limited to 20 students. Fall semester. Professor Zamperini.

331. Asian Studies Colloquium. A close study of a focused topic that has broad significance in Asian Studies. Normally to be team-taught by two faculty of the department. The approach will be multidisciplinary; the goal of the course will be to explore a subject of interest in Asian Studies that also has suggestive implications for issues in the humanities and social sciences.

Limited to 30 students. Omitted 2011-12.

335. The World's Oldest Novel: *The Tale of Genji* and Its Refractions. Written over one thousand years ago by Murasaki Shikibu, *The Tale of Genji* (Genji monogatari) is the supreme masterpiece of Japanese literature, a work whose influence on subsequent arts and letters in the country is impossible to exaggerate. As the world's earliest extant prose narrative by a woman writer, the *Genji* has received attention in world literature and women's studies programs. With its rich psychological portraits of desire, guilt, and memory, the work has also gained a reputation as "the world's oldest novel." In this course, we will read the entire *Tale of Genji* in English translation and engage fully with its sophistication and complexity by employing diverse critical perspectives. We will investigate both the tenth-century prose experiments that made the work possible and a number of later works in different genres so as to gain awareness of the impact of the *Genji* on the culture of every historical era since its composition. We will also have occasion to consider the reception of Murasaki's masterpiece in the English-speaking world.

Limited to 20 students. Omitted 2011-12. Professor Van Compernelle.

341. Anthropology and the Middle East. (Offered as ANTH 331 and ASLC 341 [WA].) In an era where "terrorism" has eclipsed the nuclear fears of the Cold War and become associated with a radicalism that is portrayed as at once militant, anti-Western, and bound to a particular region (the Middle East) and religion (Islam), the task of this seminar—to examine the everyday realities of people living throughout the Middle East—has become all the more critical. Beginning with an historical eye toward the ways that the "West" has discovered, translated, and written about the "Orient," this seminar will use anthropological readings, documentary film, and literary accounts to consider a range of perspectives on the region commonly referred to as the Middle East. Rather than attempting a survey of the entire region, the course will take a thematic approach and explore such topics as: Islam and secularism, colonialism and postcoloniality, gender and political mobilization, media and globalization, and the politics and ethics of nation building. As an anthropology course, the class will take up these themes through richly contextualized accounts of life

within the region. While it is recognized that the Middle East is incredibly heterogeneous, particular attention will be given to the influence and role of Islam. By the end of the seminar, students will have gained a broad understanding of some of the most pressing issues faced within the area, while at the same time grappling with advanced theoretical readings. No previous knowledge of the Middle East is assumed.

Limited to 25 students. Spring semester. Professor C. Dole.

351. Mother India: Reading Gender and Nation in South Asia. (Offered as WAGS 366, ASLC 351, and FAMS 325.) Do you often wonder why some countries are referred to as the "motherland" and others as the "fatherland"? What and who decides how we refer to a country? In this course, we will examine seismic changes over time in gendered imaginings of the Indian subcontinent. As women stepped out of the domestic sphere to participate in the nationalist struggle of the late 19th century, the idea of the nation swayed dramatically between the nation as wife and the nation as mother in the Indian popular imagination. Readings will include novels such as Rabindranath Tagore's *Home and the World* and Arundhati Roy's *The God of Small Things*. We will also study a range of cinematic texts from the classic *Mother India* to the recent feminist film *Silent Waters*.

Limited to 20 students. Omitted 2011-12. Professor Shandilya.

352. Buddhist Ethics. (Offered as RELI 352 and ASLC 352.) A systematic exploration of the place of ethics and moral reasoning in Buddhist thought and practice. The scope of the course is wide, with examples drawn from the whole Buddhist world, but emphasis is on the particularity of different Buddhist visions of the ideal human life. Attention is given to the problems of the proper description of Buddhist ethics in a comparative perspective.

Omitted 2011-12. Professor M. Heim.

355. Early Islam: Construction of an Historical Tradition. (Offered as HIST 393 [MEP] and ASLC 355 [WA].) This course examines in depth the formative period of Islam between c. 500-680. Using predominantly primary material, we will chart the emergence, success, and evolution of Islam, the Islamic community, and the Islamic polity. The focus of this course is on understanding the changing nature over time of peoples' understanding of and conception of what Islam was and what Islam implied socially, religiously, culturally and politically. We concentrate on exploring the growth of the historical tradition of Islam and its continued contestations amongst scholars today. This course will familiarize students with the events, persons, ideas, texts and historical debates concerning this period. It is not a course on the religion or beliefs of Islam, but a historical deconstruction and analysis of the period. *This class is writing intensive.* Two class meetings per week.

Admission with consent of the instructor. Not open to first-year students. Limited to 15 students. Omitted 2011-12. Professor Ringer.

356. The Islamic Mystical Tradition. (Offered as RELI 285 and ASLC 356.) This course is a survey of the large complex of Islamic intellectual and social perspectives subsumed under the term Sufism. Sufi mystical philosophies, liturgical practices, and social organizations have been a major part of the Islamic tradition in all historical periods, and Sufism has also served as a primary creative force behind Islamic aesthetic expression in poetry, music, and the visual arts. In this course, we will attempt to understand the various significations of

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Ringer.

462. The History and Memory of the Asia-Pacific War. (Offered as HIST 477 [AS] and ALSC 462 [J].) The varied names given to the fifteen years of war conducted by Japan—the Pacific War, the Great East Asian War, the Fifteen-Year War, World War II, and the Asian-Pacific War—reflect the conflicting perspectives that arise from that war. How has the experience of a fifteen-year war during the 1930s and 1940s shaped memory and history in Japan, East Asia, and the United States? This seminar begins with this broad question and pursues related questions: How are the memory and history of war intertwined in both national and international politics? What forms of memory have been included and excluded from dominant historical narratives and commemorative devices? How does critical historiography intersect with the politics and passions of memory? We will use oral histories, primary documents, film, and scholarship to guide our thoughts and discussions. We will begin with a brief history of Japan's Fifteen-Year War and move on to prominent debates concerning the history and memory of that war. Short response papers and a research paper will be required. One class meeting per week.

Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Maxey.

465. Middle Eastern Court Culture. (Offered as HIST 495 [MEP] and ASLC 465 [WA].) Middle Eastern court culture—the culture of the royal courts of both pre-Islamic and Islamic kings and royalty—has long been esteemed as an inspiration of visual arts, heroic epics, and poetry. Court culture is also widespread, forming an important shared element in Persian, Arab and Turkish dynasties throughout the centuries. What has been insufficiently appreciated, however, is court culture's rich contribution to political theory, ethics and the role of women in society. This seminar will illuminate these contributions from the pre-Islamic, classical and early modern Middle Eastern court cultures, using both visual arts and texts. The emphasis will be on exploring both their complementarities and tensions with "Islamic" culture as together they form the principle pillars of arts, ethics and political theory in the Middle East. One class meeting per week.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Ringer.

470. Seminar on Modern China: The People and the State. (Offered as HIST 478 [AS] and ASLC 470 [C].) Political thinkers and activists inside China and throughout the world today puzzle over the relationship between the people and the state. Where do state functions and state control begin and end? How do the global economy, China's increasing regional hegemony, internal migration, NGOs, rural protest, and the internet influence the relationship between the people and the state? Fundamental questions about the relationship between the people and the state have occupied thinkers and activists since the beginning of the twentieth century. Reformers in China tried to transform the imperial state into a constitutional monarchy, revolutionaries tried to create a Republic, Nationalists tried to build a "corporatist state," and Communists tried to create a Socialist one. At each stage, the state-makers "imagined" the people, mobilized them, categorized them, and tried to control them. The people became subjects, citizens, nationals, and "the masses." They divided themselves by native place,

region, language, ethnicity, political party, class, and educational status. Chinese people in Southeast Asia, Japan, Hong Kong, and Taiwan, have imagined themselves in relation to both "the ancestral land" and the colonial or national states under which they live. The process is by no means over. This seminar will focus on the problem of "imagining" and mobilizing people in China and these other states over the past century. General topics will include the ideas, the intellectual and educational context, and the mobilizations of urban and rural communities, commercial and religious groups, and NGOs. Research topics will depend on the interests of students. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Omitted 2011-12. Professor Dennerline.

490. Special Topics. Independent Reading Course.

Fall and spring semesters. Members of the Department.

498. Senior Departmental Honors. Fall semester.

499. Senior Departmental Honors. Spring semester.

Arabic

101. First-Year Arabic I. This year-long course introduces the basics of Modern Standard Arabic, also known as Classical Arabic. It begins with a coverage of the alphabet, vocabulary for everyday use, and essential communicative skills relating to real-life and task-oriented situations (queries about personal well-being, family, work, and telling the time). Students will concentrate on speaking and listening skills, as well as on learning the various forms of regular verbs, and on how to use an Arabic dictionary.

Limited to 18 students. Admission with consent of the instructor. Fall semester. Five College Senior Lecturer Hassan.

102. First-Year Arabic II. A continuation of ARAB 101.

Requisite: ARAB 101 or equivalent. Spring semester. Five College Senior Lecturer Hassan.

201. Second-Year Arabic I. This course expands the scope of the communicative approach, as new grammatical points are introduced (irregular verbs), and develops a greater vocabulary for lengthier conversations. Emphasis is placed on reading and writing short passages and personal notes. This second-year of Arabic completes the introductory grammatical foundation necessary for understanding standard forms of Arabic prose (classical and modern literature, newspapers, film, etc.) and making substantial use of the language.

Requisite: ARAB 102 or equivalent. Fall semester. Five College Senior Lecturer Hassan.

202. Second-Year Arabic II. Continued conversations at a more advanced level, with increased awareness of time-frames and complex patterns of syntax. Further development of reading and practical writing skills.

Requisite: ARAB 201 or equivalent or consent of the instructor. Spring semester. Five College Senior Lecturer Hassan.

301. Third-Year Arabic I. This year-long course continues the study of Modern Standard Arabic. The course concentrates on all four skills: reading, writing, speaking, and listening. Students will read and discuss authentic texts by writ-

Requisite: CHIN 302 or equivalent. Admission with the consent of the instructor. Fall semester. Senior Lecturer Shen.

402. Fourth-Year Chinese II. This course is a continuation of CHIN 401. More advanced authentic texts of different genres of writings and literary works will be introduced to students. Development of a higher level of proficiency of the four skills will be stressed through class discussions, writing compositions, listening to TV news clips and watching movies that are supplemental to the themes of the reading materials. Class will be conducted entirely in Chinese. There will be three class meetings each week.

Requisite: CHIN 401 or equivalent. Admission with consent of the instructor. Spring semester. Senior Lecturer Shen.

490. Special Topics. Independent Reading Course.

Fall and spring semesters. Members of the Department.

Japanese

101. Introduction to the Japanese Language. This course is designed for students who have never previously studied Japanese. The course will introduce the overall structure of Japanese, basic vocabulary, the two syllabaries of the phonetic system, and some characters (*Kanji*). The course will also introduce the notion of "cultural appropriateness for expressions," and will provide practice and evaluations for all four necessary skills—speaking, listening, reading, and writing. Students will be required to practice with the materials that are on the course website at the college. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Fall semester. Senior Lecturer Kayama, Five-College Lecturer Brown and Professor Tawa.

102. Building Survival Skills in Japanese. This course is a continuation of JAPA 101. The course will emphasize active learning by each student in the class by means of the materials in the course website and individualized or small group discussions with the instructor. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. By the end of this course, students are expected to be familiar with most basic Japanese structures, to have acquired a substantial vocabulary, and to have gained sufficient speaking, listening, reading, and writing proficiency levels, which will enable the students to survive using Japanese in Japan. As for literacy, a few hundred new characters (*Kanji*) will be added by reading and writing longer passages. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: JAPA 101 or equivalent. Spring semester. Senior Lecturer Kayama.

103. Review and Progress in Japanese. This course is designed for students who have already begun studying Japanese in high school, other schools, or at home before coming to Amherst, but have not finished learning basic Japanese structures or acquired a substantial number of characters (*Kanji*). This course is also for individuals whose proficiency levels of the four skills (speaking, listening, reading, and writing) are uneven to a noticeable degree. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college. Two group meetings

and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: Some Japanese instruction in high school, home, or college. Fall semester. Senior Lecturer Kayama, Five-College Lecturer Brown, and Professor Tawa.

104. Beyond Basic Japanese. This course is a continuation of JAPA 101. The course will emphasize active learning from each student in the class by the use of the materials on the course website and individual or small group discussions with the instructor. By the end of this course, students are expected to be able to use basic Japanese structures with a substantial vocabulary and to have attained post-elementary speaking, listening, reading, and writing proficiency levels. As for literacy, a few hundred new characters (*Kanji*) will be added by reading and writing longer passages. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: JAPA 101 or equivalent. Spring semester. Senior Lecturer Kayama, Five-College Lecturer Brown and Professor Tawa.

201. Communicating in Sophisticated Japanese. This course is designed for students who have completed the acquisition of basic structures of Japanese and have learned a substantial number of characters (*Kanji*) and are comfortable using them spontaneously. The course will emphasize the development of all four skills (speaking, listening, reading, and writing) at a more complex, multi-paragraph level. For example, students will be trained to speak more spontaneously and with cultural appropriateness in given situations using concrete as well as abstract expressions on a sustained level of conversation. As for literacy, students will be given practice reading and writing using several hundred characters (*Kanji*). Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: JAPA 102 or 104, or equivalent. Fall semester. Senior Lecturer Miyama and Professor Tawa.

202. Experience with Authentic Japanese Materials. This course is a continuation of JAPA 201. The course will provide sufficient practice of reading authentic texts and viewing films to prepare for the next level, JAPA 301, in which various genres of reading and films will be introduced. Throughout the course, the development of more fluent speech and stronger literacy will be emphasized by studying more complex and idiomatic expressions. Acquisition of an additional few hundred characters (*Kanji*) will be part of the course. The class will be conducted mostly in Japanese. Small groups based on the students' proficiency levels will be formed, so that instruction accords with the needs of each group. Students will be required to practice with the materials that are on the course website at the college. Two group meetings and two individualized or small group evaluations per week are normally required throughout the semester.

Requisite: JAPA 201 or equivalent. Spring semester. Professor Tawa and Senior Lecturer Miyama.

Visiting Assistant Professors Burbine, Hanner, Levine, and Stage; Research Associate Professor Narayanan; Teaching Fellows Fardal, and Gutermuth.

Astronomy was the first science, and it remains today one of the most exciting and active fields of scientific research. Opportunities exist to pursue studies both at the non-technical and advanced levels. Non-technical courses are designed to be accessible to every Amherst student: their goal is to introduce students to the roles of quantitative reasoning and observational evidence, and to give some idea of the nature of the astronomical universe. These courses are often quite interdisciplinary in nature, including discussion of issues pertaining to biology, geology and physics. Advanced courses are offered under the aegis of the Five College Astronomy Department, a unique partnership among Amherst, Smith, Mount Holyoke and Hampshire Colleges and the University of Massachusetts. As a result of this partnership, students can enjoy the benefits of a first-rate liberal arts education while maintaining association with a research department of international stature. Students may pursue independent theoretical and observational work in association with any member of the department, either during the academic year or summer vacation.

Advanced students pursue a moderate study of physics and mathematics as well as astronomy. A joint Astronomy Department provides instruction at Amherst, Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts. Introductory courses are taught separately at each of the five institutions; advanced courses are taught jointly. ASTFC indicates courses offered by the Five College Astronomy Department. These courses are listed in the catalogs of all the institutions. For ASTFC courses, students should go to the first scheduled class meeting on or following Thursday, September 8, for the fall semester and Thursday, January 26, for the spring semester. The facilities of all five institutions are available to departmental majors. (See description under ASTR 498, 499.) Should the needs of a thesis project so dictate, the Department may arrange to obtain special materials from other observatories.

Major Program. The minimum requirements for the *rite* major are two Astronomy courses at the 200-level, two Astronomy courses at the 300-level or higher, PHYS 123 and 124, and MATH 111 and 121. Students intending to apply for admission to graduate schools in astronomy are warned that the above program is insufficient preparation for their needs. They should consult with the Department as early as possible in order to map out an appropriate program.

Students even considering a major in Astronomy are strongly advised to take MATH 111, PHYS 123, and some Astronomy during the first year. The sequence of courses and their requisites is such that failure to do so would severely limit a student's options. All Astronomy majors must pass a written comprehensive examination in the second semester of their senior year.

111. Introduction to Modern Astronomy. A course reserved exclusively for students not well-versed in the physical sciences. The properties of the astronomical universe and the methods by which astronomers investigate it are discussed. Topics include the nature and properties of stars, our Galaxy, external galaxies, cosmology, the origin and character of the solar system, and black holes. Three one-hour lectures per week.

Limited to 50 students. No student who has taken any upper-level math or science course and received a grade of B or higher in either high school or college, will be admitted. Fall and spring semesters. Simpson Lecturer Melia.

114. Stars and Galaxies. An introductory course appropriate for both physical science majors and students with a strong pre-calculus background. Topics include: the observed properties of stars and the methods used to determine them, the structure and evolution of stars, the end-points of stellar evolution, our galaxy, the interstellar medium, external galaxies, quasars and cosmology. To be taught at the University of Massachusetts.

Spring semester. Professor TBA.

220. Astrobiology: the science of extraterrestrial life. Are we alone in the universe? The essence of that question has likely been a source of inspiration since the dawn of humanity. The modern science of astrobiology is a trans-disciplinary study of extraterrestrial life in the universe drawing from active research in astrophysics, biology, chemistry, and geology. A microbiologist, an astronomer, and a planetary scientist have teamed up to take you through this inter-disciplinary course, where we will look at the history of the extraterrestrial debate and analyze the science behind it. We will investigate the properties of life as we know it and extrapolate these properties to consider the potential for simple life forms to exist on Mars and elsewhere in our solar system, to the possibility of intelligent life on habitable planets near distant stars, and finally the implications of extraterrestrial life to life on Earth. Weekly critical commentary writing assignments will probe the peer-reviewed literature on this topic. To be given at Hampshire College.

Fall semester. Professors Dyar, Hameed, and Tor.

223. Planetary Science. (ASTFC) An introductory course for physical science majors. Topics include: planetary orbits, rotation and precession; gravitational and tidal interactions; interiors and atmospheres of the Jovian and terrestrial planets; surfaces of the terrestrial planets and satellites; asteroids, comets, and planetary rings; origin and evolution of the planets. To be taught at Mount Holyoke College.

Requisite: One semester of a physical science and one semester of calculus (may be taken concurrently). Some familiarity with physics is essential. Spring semester. Professor TBA.

224. Stellar Astronomy. (ASTFC) This is a course on the observational determination of the fundamental properties of stars. It is taught with an inquiry-based approach to learning scientific techniques, including hypothesis formation, pattern recognition, problem solving, data analysis, error analysis, conceptual modeling, numerical computation and quantitative comparison between observation and theory.

Because many of the pedagogical goals of Astronomy 224 and 225 are identical, students are advised not to take both of these courses. Two class meetings per week plus computer laboratories. To be taught at Smith College.

Requisite: MATH 111 and either ASTR 111 or PHYS 116. Fall semester. Professor TBA.

225. Galactic and Extragalactic Astronomy: The Dark Matter Problem. This course explores the currently unsolved mystery of dark matter in the universe using an inquiry-based approach to learning. Working with actual and simulated astronomical data, students will explore this issue both individually and in seminar discussions. The course will culminate in a "conference" in which teams present the results of their work.

Because many of the pedagogical goals of ASTR 224 and 225 are identical,

499. Senior Departmental Honors. Opportunities for theoretical and observational work on the frontiers of science are available in cosmology, cosmogony, radio astronomy, planetary atmospheres, relativistic astrophysics, laboratory astrophysics, gravitational theory, infrared balloon astronomy, stellar astrophysics, spectroscopy, and exobiology. Facilities include the Five College Radio Astronomy Observatory, the Laboratory for Infrared Astrophysics, balloon astronomy equipment (16-inch telescope, cryogenic detectors), and modern 24- and 16-inch Cassegrain reflectors. An Honors candidate must submit an acceptable thesis and pass an oral examination. The oral examination will consider the subject matter of the thesis and other areas of astronomy specifically discussed in Astronomy courses.

Open to seniors. Required of Honors students. Spring semester. The Department.

BIOCHEMISTRY AND BIOPHYSICS

Advisory Committee: Professors O'Hara, Poccia, Ratner, and Williamson; Associate Professors Bishop (Chair), Goutte, and Loinaz; Assistant Professors Carter, Jaswal, and Kan; Visiting Assistant Professor Springer.

Biochemistry and Biophysics is an interdisciplinary major that integrates the three disciplines of Biology, Chemistry, and Physics, using the principles of chemistry and physics to explain and explore biological phenomena.

Major Program: A student in the major takes six foundational courses in the three disciplines as well as three additional courses to develop a more advanced understanding along either a more biophysical or biochemical track. Students develop their expertise by the election of two courses from a list of electives, at least one of which is a biology course with a lab. Two advanced courses complete coursework for the major.

The six foundational courses are CHEM 151/155, CHEM 161, BIOL 191, BIOL 251/291, PHYS 116/123, and PHYS 117/124.

The three additional courses depend on which track a student elects. Students who are on the Biophysics Track will take MATH 140/335; PHYS 227/MATH 272; and CHEM 361/PHYS 230. Students who are on the Biochemistry Track will take CHEM 221, BIOL 331, and CHEM 361/PHYS 230.

Two electives are then chosen, at least one of which must be a laboratory course in biology. In the Biophysics Track, the electives include BIOL 251, BIOL 291, BIOL 301, BIOL 310, BIOL 321, BIOL 331, BIOL 351, BIOL 381, CHEM 221, CHEM 330, COSC 111, COSC 112, MATH 211, MATH 260, MATH 335, or PHYS 343. In the Biochemistry Track, the electives include BIOL 220, BIOL 241, BIOL 251, BIOL 291, BIOL 301, BIOL 310, BIOL 321, BIOL 351, BIOL 370, BIOL 381, CHEM 231, COSC 111, MATH 140, MATH 272, or MATH 335. Other courses not listed here may satisfy this elective upon approval by the Advisory Committee.

The two required advanced courses are BCBP 400/CHEM 400/PHYS 400/BIOL 400 and an advanced seminar such as BIOL 404/BCBP 405. Thesis work (BCBP 498/498D) or Five College Courses (with approval) may also serve as upper level seminars to complete the major.

Special Topics Course BCPB 490 may be elected for students who wish an intensive laboratory or research tutorial in Biochemistry and Biophysics with individual members of the faculty.

For completion of the major, a comprehensive requirement consists of attendance at and presentation to a Biochemistry and Biophysics seminar series.

Departmental Honors Program: Some majors may elect to pursue an independent research project that enables them the opportunity to graduate with honors. Candidates for the degree with honors should elect Biochemistry and Biophysics (BCBP) 498 and 499D.

281. Molecular Genetics. (Offered as BIOL 251 and BCBP 281) A study of the molecular mechanisms underlying the transmission and expression of genes. DNA replication and recombination, RNA synthesis and processing, and protein synthesis and modification will be examined. Both prokaryotic and eukaryotic systems will be analyzed, with an emphasis upon the regulation of gene expression. Application of modern molecular methods to biomedical and agricultural problems will also be considered. The laboratory component will focus upon recombinant DNA methodology. Four classroom hours and four hours of laboratory per week; some laboratory exercises may require irregular hours.

Requisite: BIOL 191 or equivalent. Limited to 30 students. Not open to first-year students. Fall semester. Professor Ratner.

291. Cell Structure and Function. An analysis of the structure and function of cells in plants, animals, and bacteria. Topics to be discussed include the cell surface and membranes, cytoskeletal elements and motility, cytoplasmic organelles and bioenergetics, the interphase nucleus and chromosomes, mitosis, meiosis, and cell cycle regulation. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and completion of, or concurrent registration in, CHEM 161. Limited to 32 students. Spring semester. Professor Graf.

310. Structural Biochemistry. This course will concentrate on the structure of proteins at the atomic level. It will include an introduction to methods of structure determination, to databases of structural information, and to publicly available visualization software. These tools will be used to study some class of specific structures, (such as membrane, nucleic acid binding, regulatory, structural, or metabolic proteins). These proteins will provide the framework for discussion of such concepts as domains, motifs, molecular motion, structural homology, etc., as well as addressing how specific biological problems are solved at the atomic level. Four classroom hours per week plus one hour discussion.

Requisite: BIOL 191 and CHEM 161; CHEM 221 would be helpful but is not required. Limited to 20 students. Omitted 2011-12. Professor Williamson.

331. Biochemistry. (Offered as BIOL 331, BCBP 331 and CHEM 331.) Structure and function of biologically important molecules and their role(s) in life processes. Protein conformation, enzymatic mechanisms and selected metabolic pathways will be analyzed. Additional topics may include: nucleic acid conformation, DNA/protein interactions, signal transduction and transport phenomena. Four classroom hours and four hours of laboratory work per week. Offered jointly by the Departments of Biology and Chemistry.

Requisite: CHEM 221 and BIOL 191; CHEM 231 is a co-requisite. Anyone who wishes to take the course but does not satisfy these criteria should obtain permission from the instructor. Spring semester. Professors Williamson and Springer (Biology) and Jaswal (Chemistry).

major. Note that CHEM 221 and 231 are requisites for BIOL 331, and that prior completion of PHYS 117 or 124 is recommended for BIOL 351.

Please note that courses taken as pass/fail cannot be counted toward the major. This includes biology courses as well as ancillary courses (i.e., chemistry, physics, and math).

Departmental Honors Program. Honors work in Biology is an opportunity to do original laboratory or field research and to write a thesis based on this research. The topic of thesis research is chosen in consultation with a member of the Biology Department who agrees to supervise the Honors work. Honors candidates take BIOL 498 and 499D in addition to the other requirements for the major, except that Honors candidates may take four rather than five courses in addition to BIOL 181 and 191, subject to the laboratory and subject area constraints.

Courses for Premedical Students. Students not majoring in Biology may fulfill the two-course minimum premedical requirement in Biology by taking two laboratory courses numbered 181 or above in Biology. Students interested in health professions other than allopathic medicine should consult a member of the Health Professions Committee regarding specific requirements and visit the Amherst Health Professions webpage.

106. Why Sex? Perhaps no subject in biology is as troublesome (or as fraught with contradictions) as sex. Why should organisms devote so much of their time and energy to attracting mates, when they can reproduce much more efficiently by cloning themselves? Similarly, why not pass on all your genes, rather than just half? Darwin was among the first to realize that competition for mates is sometimes as important as competition for survival. Sex is an exceedingly powerful ecological and evolutionary force, responsible for generating a tremendous diversity of morphologies and behaviors. In this course, we will draw upon examples from microbes to mosses to mammals in order to address these most basic biological questions: Why did sex evolve and what are its consequences? Three hours of lecture.

This course is for non-majors and will not count toward the Biology major. Spring semester. Professor Miller.

108. The Biology of Catastrophe: Cancer and AIDS. AIDS, the acquired immunodeficiency syndrome, is caused by HIV infection and is the result of a failure of the immune system. Cancer is the persistent, uncontrolled and invasive growth of cells. A study of the biology of these diseases provides an opportunity to contrast the normal operation of the immune system and the orderly regulation of cell growth with their potentially catastrophic derangement in cancer and AIDS. A program of lectures and readings will provide an opportunity to examine the way in which the powerful technologies and insights of molecular and cell biology have contributed to a growing understanding of cancer and AIDS. Factual accounts and imaginative portraits will be drawn from the literature of illness to illuminate, dramatize and provide an empathetic appreciation of those who struggle with disease. Finally, in addition to scientific concepts and technological considerations, society's efforts to answer the challenges posed by cancer and AIDS invite the exploration of many important social and ethical issues. Three classroom hours per week.

Limited to 50 students. This course is for non-majors. Students majoring in Biology, Chemistry, or Psychology will be admitted only with permission from the instructor. Fall semester. Professor Goldsby.

114. Evolution of Human Nature. Recent extensions of the theory of natural selection provide a unified explanatory framework for understanding the evolution of human social behavior and culture. After consideration of the relevant principles of genetics, population biology, developmental biology and animal behavior, the social evolution of animals—especially that of our nearest relatives, the apes—will be discussed and illustrated. With this background, many aspects of human social, psychological and cultural evolution will be considered: the instinct to create and acquire language; aggression and cooperation within and between the sexes; the human mating system; the origin of patriarchy; systems of kinship and inheritance; incest avoidance; rape; reciprocity and exchange; conflict between parents and offspring; homicide; warfare; moral emotions; deceit and self deception; the evolution of laws and justice; and the production and appreciation of art and literature. Three hours of lecture and films per week, and several guest speakers.

Omitted 2011-12. Professor Emeritus Zimmerman.

131. Chemical Basis of Biological Processes. (Offered as CHEM 131 and BIOL 131.) What are the natural laws that describe how biological processes actually work? This course will use examples from biology such as human physiology or cellular signaling to illustrate the interplay between fundamental chemical principles and biological function. We will explore how bonding plays a central role in assembling simple biological building blocks such as sugars, amino acids, and fatty acids to form complex carbohydrates, proteins, and membranes. What underlying thermodynamic and kinetic principles guide systems to biological homeostasis or reactivity? What is pH, and how are proton gradients used to generate or change an organism's response? Emphasis is on using mathematics and physical sciences to understand biological functions. Three classroom hours and three hours of laboratory per week.

Enrollment is limited to first-year students who are interested in science or premedical study, who are recommended to begin with either MATH 105 or MATH 111 (Intensive), and who are enrolled in a Mathematics course but not in CHEM 151.

Admission with consent of the instructor. Fall semester. Professor S. George and Postdoctoral Fellow Hebda.

181. Adaptation and the Organism. An introduction to the evolution, ecology, and behavior of organisms and how these relate to the diversity of life. Following a discussion of the core components of evolutionary theory, we'll examine how evolutionary processes have shaped morphological, anatomical, physiological, and behavioral adaptations in organisms that solve many of life's problems, ranging from how to find or acquire food and avoid being eaten, to how to attract and locate mates, and how to optimize reproduction throughout a lifetime. We'll relate and compare characteristics of animals, plants, fungi, protists, and bacteria, examining how and why these organisms have arrived at various solutions to life's problems. Laboratory exercises will complement lectures and will involve field experiments on natural selection and laboratory studies of vertebrates, invertebrates, bacteria, and plants. Four classroom hours and three laboratory hours per week.

Spring semester. Professors Clotfelter and Miller, and Lab Coordinator Emerson.

surface and membranes, cytoskeletal elements and motility, cytoplasmic organelles and bioenergetics, the interphase nucleus and chromosomes, mitosis, meiosis, and cell cycle regulation. Four classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and completion of, or concurrent registration in, CHEM 161. Limited to 32 students. Spring semester. Professor Graf.

301. Molecular Neurobiology. An analysis of the molecules and molecular mechanisms underlying nervous system function, development, and disease. We will explore the proteins that contribute to the unique structure and function of neurons, including an in-depth analysis of synaptic communication and the molecular processes that modify synapses. We will also study the molecular mechanisms that control brain development, from neurogenesis, neurite growth and synaptogenesis to cell death and degeneration. In addition to analyzing neural function, throughout the course we will also study nervous system dysfunction resulting when such molecular mechanisms fail, leading to neurodevelopmental and neurodegenerative disease. Readings from primary literature will emphasize current molecular techniques utilized in the study of the nervous system. Three classroom hours and three hours of laboratory per week.

Requisite: BIOL 191 and CHEM 161. Limited to 24 students. Fall semester. Professor Graf.

310. Structural Biochemistry. This course will concentrate on the structure of proteins at the atomic level. It will include an introduction to methods of structure determination, to databases of structural information, and to publicly available visualization software. These tools will be used to study some class of specific structures, (such as membrane, nucleic acid binding, regulatory, structural, or metabolic proteins). These proteins will provide the framework for discussion of such concepts as domains, motifs, molecular motion, structural homology, etc., as well as addressing how specific biological problems are solved at the atomic level. Four classroom hours per week plus one hour discussion.

Requisite: BIOL 191 and CHEM 161; CHEM 221 would be helpful but is not required. Limited to 20 students. Omitted 2011-12. Professor Williamson.

320. Evolutionary Biology. Evolution is a powerful and central theme that unifies the life sciences. In this course, emphasis is placed on microevolutionary mechanisms of change, and their connection to large-scale macroevolutionary patterns and diversity. Through lectures and readings from the primary literature, we will study genetic drift and gene flow, natural selection and adaptation, molecular evolution, speciation, the evolution of sex and sexual selection, life history evolution, and inference and interpretation of evolutionary relationships. Three hours of lecture each week.

Requisite: BIOL 181; BIOL 191 recommended. Limited to 6 students. Not open to first-year students. Fall semester. Professor Miller.

321. Evolutionary Biology. Evolution is a powerful and central theme that unifies the life sciences. In this course, emphasis is placed on microevolutionary mechanisms of change, and their connection to large-scale macroevolutionary patterns and diversity. Through lectures and readings from the primary literature, we will study genetic drift and gene flow, natural selection and adaptation, molecular evolution, speciation, the evolution of sex and sexual se-

lection, life history evolution, and inference and interpretation of evolutionary relationships. The laboratory investigates evolutionary processes using computer simulations, artificial selection experiments, and a semester-long project that characterizes phenotypic breeding relationships among individuals and integrates these results with analyses of molecular sequence variation for genes contributing to mating recognition. Three hours of lecture and four hours of laboratory work each week.

Requisite: BIOL 181; BIOL 191 recommended. Limited to 24 students. Not open to first-year students. Fall semester. Professor Miller.

331. Biochemistry. (Offered as BIOL 331, BCBP 331, and CHEM 331.) Structure and function of biologically important molecules and their role(s) in life processes. Protein conformation, enzymatic mechanisms and selected metabolic pathways will be analyzed. Additional topics may include: nucleic acid conformation, DNA/protein interactions, signal transduction and transport phenomena. Four classroom hours and four hours of laboratory work per week. Offered jointly by the Departments of Biology and Chemistry.

Requisite: CHEM 221 and BIOL 191; CHEM 231 is a co-requisite. Anyone who wishes to take the course but does not satisfy these criteria should obtain permission from the instructor. Spring semester. Professors Williamson and Springer (Biology) and Jaswal (Chemistry).

340. The Cell and Molecular Biology of Cancer. While still mysterious, cancer is now recognized as a set of diseases resulting from molecular aberrations that are traceable to mutations in the genome. Molecular biology and cell biology have emerged as key approaches in the continuing effort to gain a fundamental understanding of the origin, development and pathogenesis of cancer. In this course we will explore the experimental and conceptual foundations of current views of oncogenes, tumor suppressors, multistep carcinogenesis, cancer stem cells, immune responses to cancer and the rational design of targeted chemotherapeutic agents. The work of the course will include lectures and discussions, critical reading of the primary literature of cancer research, and one-on-one tutorials. Three classroom hours per week and regularly scheduled tutorial meetings with the instructor.

Requisite: At least one but preferably two or more courses from the following list—BIOL 220, 241, 251, 291, 310, 331, 370, or 381. Limited to 20 students. Open to juniors and seniors or permission from the instructor. Omitted 2011-12. Professor Goldsby.

351. Neurobiology. Nervous system function at the cellular and subcellular level. Ionic mechanisms underlying electrical activity in nerve cells; the physiology of synapses; transduction and integration of sensory information; the analysis of nerve circuits; the specification of neuronal connections; trophic and plastic properties of nerve cells; and the relation of neuronal activity to behavior. Four classroom hours and four hours of laboratory work per week.

Requisites: BIOL 181 or 191 and CHEM 151; PHYS 117 or 124 is recommended. Limited to 24 students. Omitted 2011-12. Professor S. George.

360. Neurobiology of Disease. This course explores how translational research applies neuroscience knowledge to prevent, treat, and cure brain diseases. After reviewing basic neuroanatomy, neuropathology, and neuronal cell biology, we will study Parkinson's, Huntington's, and Alzheimer's diseases, epilepsy, multiple sclerosis, AIDS and equine encephalitis, cerebrovascular disease, trauma,

these sexual dimorphisms may have evolved. We will then consider how such hypotheses are tested in an attempt to identify the best approaches to studying the evolution of sexual dimorphisms. Then we will look at evidence that either supports or refutes various hypothesized mechanisms for the evolution of sexual dimorphisms in different animal groups. Finally, we will consider whether some mechanisms for the evolution of sexual dimorphism are more common among certain kinds of organisms (predators) than others (herbivores). Three hours per week.

Requisite: One or more of BIOL 181, 230, 281, 321 or consent of the instructor. Not open to first-year students. Limited to 14 students. Spring semester. Professor Temeles.

434. Seminar in Ecology. The topic is the ecology and evolution of plant-animal interactions. Most animals on Earth obtain their energy from green plants, and thus it is not surprising that interactions between plants and animals have played a prominent role in our current understanding of how ecological processes such as predation, parasitism, and mutualism shape evolutionary patterns in plants and animals. In this course we will start our analysis with a consideration of how plant-animal relationships evolve by studying examples from both extant systems and the fossil record. Next we will examine the different kinds of plant-animal interactions (pollination, seed dispersal, seed predation, and herbivory, to mention a few) that have evolved on our planet, and the ecological processes promoting reciprocal evolution of defenses and counter-defenses, attraction, and deceit. Finally, we will turn our attention to global change and the implications of human alteration of the environment for the future of plant-animal relationships, such as pollination, which are of vital importance to life on Earth. Three classroom hours per week.

Requisite: BIOL 230 or 321 or permission from the instructor. Limited to 14 students. Not open to first-year students. Fall semester. Professor Temeles.

440. Seminar in Conservation Biology. Conservation biology is a highly interdisciplinary field, requiring careful consideration of biological, economic, and sociological issues. Solutions to biodiversity conservation and environmental challenges are even more complex. Yet, conservation is a topic of timely importance in order to safeguard biological diversity. Utilizing articles from the primary literature, course topics will include invasive species, restoration, climate change, and biodiversity banking, as well as how to determine appropriate conservation priorities. Three classroom hours per week.

Requisite: BIOL 230 or 321 or permission of the instructor. Not open to first-year students. Limited to 14 students. Spring semester. Visiting Professor R. Levin.

444. Seminar in Developmental Genetics. Much of our molecular understanding of developmental biology stems from genetic analysis of mutants in model systems. In this seminar we will consider a range of developmental events, such as cell specialization and cell communication, in the well-studied *Drosophila* and *C. elegans* model systems. Reading from scientific journals, we will follow a variety of genetic approaches that have uncovered the molecular mechanisms responsible for these developmental events. Class discussions will focus on experimental design, data interpretation, and model building. Assignments will include scientific writing and oral presentations.

Requisite: BIOL 220, 241, 251, or 291. Limited to 15 students. Omitted 2011-12. Professor Goutte.

490. Special Topics. Independent reading or research courses. Full course as arranged. Does not normally count toward the major.

Fall and spring semesters.

490H. Special Topics. Independent reading or research courses. Half course as arranged. Does not normally count toward the major.

Spring semester.

498. Senior Departmental Honors. Honors students take three courses of thesis research, usually, but not always, with the double course load in the spring. The work consists of seminar programs, individual research projects, and preparation of a thesis on the research project.

Open to seniors. Fall semester. The Department.

499D. Senior Departmental Honors. Honors students take three courses of thesis research, usually, but not always, with the double course load in the spring. The work consists of seminar programs, individual research projects, and preparation of a thesis on the research project.

Open to seniors. Spring semester. The Department.

BLACK STUDIES

Professors Abiodun (Chair), Cobham-Sander, and Goheen*; Associate Professor Ferguson and Moss*; Assistant Professors Castro Alves; Visiting Associate Professor Drabinski; Visiting Assistant Professor Polk; Visiting Lecturers Bailey and Rabig.

Affiliated Faculty: Professors Basu, Hart, Hewitt, Lembo, Peterson, Redding, Rivkin and Saxton; Associate Professors Hussain and Parham; Assistant Professors Basler‡, Robinson, and Sitze; Senior Lecturer Delaney.

Black Studies is an interdisciplinary exploration of the histories and cultures of black peoples in Africa and the diaspora. It is also an inquiry into the social construction of racial differences and its relation to the perpetuation of racism and racial domination.

Major Program. The major in Black Studies consists of nine courses: three core courses, three distribution courses, and two electives. The three core courses are BLST 111 (normally taken by the end of the sophomore year), BLST 200 (normally taken in the sophomore year) and BLST 300 (normally taken in the sophomore year but before the final semester of their senior year). The course distribution consists of one course in each of the following areas: Africa; the United States; Latin America and the Caribbean; and Africa and its Diaspora; and two electives. The student may choose the two electives from the Department's offerings, from cross-listed courses, or from other courses at the Five Colleges. Majors fulfill the department's comprehensive requirement by successfully completing BLST 300.

*On leave 2011-12.

‡On leave spring semester 2011-12.

racial segregation and integration, access and expulsion. In short, we will ask how moral argument and legal discourse have contributed to the formation of the geographies of race that we all inhabit. Much of our attention will be given to a legal-geographic exploration of African-American experiences. But we will also look at how race, place and the law have shaped the distinctive experiences of Native Americans, Hispanic Americans, and Asian Americans.

Fall semester. Limited to 40 students. Senior Lecturer Delaney.

191. Black Diaspora from Africa to the Haitian Revolution. (Offered as HIST 160 [LA^P/AF^P] and BLST 191 [CLA/D].) This course maps the range of black experiences in Latin America and the Caribbean from the emergence of Atlantic slave-based economies in the sixteenth century to the 1844 slave conspiracy of La Escalera in Cuba. It treats the Atlantic Ocean as a crossroads of diverse cultures and as a point of reference for understanding the condition of Africans and people of African descent. Topics of discussion will include the rise of the transatlantic slave trade, slave and free black communities, the meaning of Africa and African culture, changing ideas of freedom, and forms of black activism. We will read Alejo Carpentier's historical novel *The Kingdom of This World* (1949), slave narratives and monographic works on the British colony of Demerara (today Guyana), Mexico, Peru, Jamaica, Brazil, Haiti and Cuba. Two class meetings per week.

Fall semester. Professor Castro Alves.

200. Critical Debates in Black Studies. [R] In this course students will focus closely on major debates that have animated the field of Black Studies, addressing a wide range of issues from the slave trade to the present. Each week will focus on specific questions such as: What came first, racism or slavery? Is African art primitive? Did Europe underdevelop Africa? Is there Caribbean History or just history in the Caribbean? Should Black Studies exist? Is there a black American culture? Is Affirmative Action necessary? Was the Civil Rights Movement a product of government action or grass-roots pressure? Is the underclass problem a matter of structure or agency? The opposing viewpoints around such questions will provide the main focus of the reading assignments, which will average two or three articles per week. In the first four weeks, students will learn a methodology for analyzing, contextualizing, and making arguments that they will apply in developing their own positions in the specific controversies that will make up the rest of the course.

Each section limited to 20 students. Fall semester: Professor Ferguson. Spring semester: Visiting Professor Drabinski.

203. Women Writers of Africa and the African Diaspora. [D] This course focuses on twentieth- and twenty-first century texts by black women writers based in Africa and the Americas. We will consider the stylistic choices that these women writers make in response to the broad range of challenges confronting them within the modern and postcolonial contexts in which they write. The reading list varies from year to year. This year we will read works by Edwidge Danicát, Marie Elena John, Buchi Emecheta, Chimamanda Adichie and Suzan-Lori Parks.

Omitted 2011-12. Professor Bailey.

205. Theorizing the Black Atlantic. [D] What happens to culture in the transition between Africa, Europe, and the Americas? What new forms of subjectivity, community, and culture emerge in the Americas? How do these new forms

help us clarify the specifically African sense of "diaspora"? How does the experience of "the black Atlantic" alter our understanding of history and the development of ideas? In addressing these questions, this course examines themes of hybridity, double-consciousness, Modernity, and diaspora in contemporary philosophy and cultural theory. Our attention will center on the work of Paul Gilroy, whose reflections on black Atlantic cultural formations have broken new theoretical ground over the past two decades. Gilroy's work will allow us to engage theoretically with the peculiar historical dynamics of the black Atlantic, which, in turn, enables us to attend at some depth to this particular diasporic consciousness through characterizations of literature, art, philosophy, and music. Alongside Gilroy, we will read other core theoretical texts on the black Atlantic by Du Bois, Césaire, Fanon, Wright, Baldwin, and others. In order to establish context and some points of contrast, we will also read important texts on the philosophy of history and history of ideas by Hegel, Nietzsche, Benjamin, and Bhabha. These varied reflections on the black Atlantic and the dynamics of cultural development help us understand the distinctive character of the African diaspora and its hybrid intellectual productions.

Omitted 2011-12. Professor Drabinski.

211. Africa Before the European Conquest. (Offered as HIST 284 [AF^P] and BLST 211 [A].) The African continent has been called by one historian the social laboratory of humanity. Art, trade, small-scale manufacturing, medical knowledge, religion, state systems, history and legend all flourished before the formal political take-over of the continent by European powers in the late nineteenth century and continue to have a decisive impact on African societies today. It is this varied and sometimes difficult to access history of states and cultures in the period before 1885 that this course will examine. Initially, we will investigate the notion of "tribe" and its relationship to language, political affiliation and identity. The largest segment of the course will examine historical myths and their impact on the research and construction of historical narratives on precolonial Africa while discussing four topics in depth: domestic, local slave-ownership and the impact of the slave trade; the interaction of religion and power on the rise and fall of the kingdom of Kongo and of the states along the southern border of the Sahara (the sahel); the genesis of the Zulu state in southern Africa and the creation of the legend of Tshaka; and the changing roles of women as economic, political and social actors in the period before 1885. We will also discuss some of the differences between oral historical narratives and written ones while we analyze primary documents and histories written by scholars over the past half-century to understand both the history of the people living on the continent as well as the active process of constructing that history. Two class meetings per week.

Fall semester. Professor Redding.

212. Reading Popular Culture: Screening Africa. (Offered as ENGL 270 and BLST 212 [A].) Against a backdrop that moves from *Heart of Darkness* to (PROD-UCT)RED™, this semester we will focus on the current proliferation of "Africa" in the western imaginary. Such surges in interest about the continent are not new, and we will trace this literary and cultural phenomenon across the twentieth century, coming to settle mainly on contemporary American films. We will read our films as films, but also as cultural texts. We must wonder: Why these films now? Are there certain conditions under which the West turns to its imagination of Africa? And how might we account for the repetition of such

turns over time? We will end the course in a consideration of cultural appropriation and what it means for expressive traditions. To get at this question, however, we will also look to some of the ways African filmmakers have responded to and have themselves appropriated elements of texts similar to those with which we began the semester.

Omitted 2011-12. Professor Parham.

214. Master Musicians of Africa I: West Africa. (Offered as BLST 214 [A] and MUSI 106.) This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians to the ever continuous process of negotiating the boundaries of African musical practice. Individuals covered this semester include Babatunde Olatunji (Nigerian drummer), Youssou N'Dour (Senegalese singer), Kandia Kouyate (Malian jelimuso) and Ephraim Amu (Ghanaian composer). The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

Omitted 2011-12. Five College Professor Omojola.

216. African Cultures and Societies. (Offered as ANTH 226 and BLST 216 [A].) This course explores the cultural meaning of indigenous African institutions and societies. Through the use of ethnographies, novels and films, we will investigate the topics of kinship, religion, social organization, colonialism, ethnicity, nationalism and neocolonialism. The principal objective is to give students an understanding of African society that will enable them better to comprehend current issues and problems confronting African peoples and nations.

Limited to 50 students. Omitted 2011-12. Professor Goheen.

217. Apartheid. (Offered as LJST 206 and BLST 217) The goal of this course will be to understand some of the problems posed for legal studies in the humanities by the emergence of the system of administrative and constitutional law known as apartheid. This system, which was designed to institute "separate development for separate peoples" in South Africa, is widely and rightly regarded to be among the most inhuman régimes of the 20th century. Yet even and especially today, more than a decade after its formal end in South Africa, apartheid's social, economic, and epistemic conditions of possibility, as well as the place and function of lawyers, legal discourse, and legal scholars in the resistance to it, remains at best vaguely understood.

This course is designed to remedy this gap. Our inquiry will be at once specific and general. Under what economic and political conditions did apartheid come into being? What legal traditions and practices authorized its codification? What academic disciplines and intellectual formations rendered it intelligible and enabled its theorization? What specific arrangement of juridical institutions, practices, and theories together comprised the apartheid state? What was the place and function of law in the critique of and resistance to apartheid? What new and specific problems did apartheid pose for legal theory?

Limited to 40 students. Fall semester. Professor Sitze.

221. Colonial and Post-Colonial Africa. (Offered as HIST 181 [AF] and BLST 221 [A].) This is a history of Africa from the late nineteenth century to the

present day. In the first half of the course, we will study the imperial scramble to colonize Africa; the broader integration of African societies into the world economy; the social, political and medical impact of imperial policies; Western popular images of Africa in the colonial period; the nationalist struggles that resulted in the independent African states; and the persistent problems faced by those post-colonial states. In the final half of the course, we will investigate three cases: Congo-Zaire and the state as a source of chaos through the Second Congo War; violence, liberation and memories of childhood in late colonial Rhodesia and postcolonial Zimbabwe; the political history of economic development programs and the advent of "resource conflicts," particularly those involving diamonds. Three class meetings per week.

Omitted 2011-12. Professor Redding.

226. Conceptualizing White Identity in the United States. (Offered as SOCI 331 and BLST 226 [US].) The debate over the virtues of multiculturalism and the promotion of diversity have, ironically, led an increasing number of scholars to question the meaning of "whiteness." What does it mean to be "white"? Who gets to decide who is and who isn't "white"? Clearly, "white" means more than is captured by complexion alone, but what is there besides complexion? Given the undeniable fact that cultural variations among those regarded as white are as large as the variations between whites and non-whites, it is not clear what exactly constitutes whiteness. To study whiteness is to analyze the collective memory and practices of "white people" and to scrutinize carefully those moments when white identity is used to mobilize passions. This course will attempt to unpack the myths and realities that have created and maintained "white identity."

Limited to 25 students. Fall semester. Professor Basler.

231. African American History from the Slave Trade to Reconstruction. (Offered as BLST 231 [US] and HIST 247[US^o; or may be included in AF concentration, but not AF for distribution in the History major.]) This course is a survey of the history of African American men and women from the sixteenth and seventeenth centuries through the Civil War and Reconstruction. The content is a mixture of the social, cultural, and political history of blacks during two and a half centuries of slavery with the story of the black freedom struggle and its role in America's national development. Among the major topics addressed: the slave trade in its moral and economic dimensions; African retentions in African American culture; origins of racism in colonial America; how blacks used the rhetoric and reality of the American and Haitian Revolutions to their advancement; antebellum slavery; black religion and family under slavery and freedom; the free black experience in the North and South; the crises of the 1850s; the role of race and slavery in the causes, course, and consequences of the Civil War; and the meaning of emancipation and Reconstruction for blacks. Readings include historical monographs, slave narratives by men and women, and one work of fiction.

Combined enrollment limited to 50 students. Omitted 2011-12. Professor Moss.

232. Passing in Literature and Film. (Offered as ENGL 361, BLST 232 [US], and FAMS 372.) Is identity natural or cultural? This question has persisted through centuries of American writing, and many of the most interesting meditations on this question arise from books and films that deal with passing. Texts about passing, about people who can successfully pass themselves off as something different from what they were "born as," form an important subgenre of Amer-

ican culture because they force us to question some strangely consistent inconsistencies in how we define identity. If race, for example, signifies a real and material difference, how could there be such a thing as racial passing? But, at the same time, if race is "only" a social construction, then why is racial passing so often characterized as a crime against nature? Stories about passing often illustrate a fundamental ambivalence on the personal meaningfulness of bio-power in America, and also reveal the nascent virtuality of worldly experiences more generally. That in mind, this course explores a broad range of literary and cultural texts, including novels by Charles Chesnutt, Percival Everett, and Danzy Senna, and film and televisual texts like *Gattaca*, *Avatar*, Sirk's *Imitation of Life*, and Eddie Murphy's "White Like Me."

Not open to first-year students. Limited to 30 students. Omitted 2011-12. Professor Parham.

234. Jazz History to 1945: Emergence, Early Development, and Innovation. (Offered as MUSI 224 and BLST 234 [US].) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History to 1945 examines its early roots in late 19th-century American popular culture and its role as American popular music in the 1920s, '30s, and '40s. Using themes that connect the evolution of jazz practices to social and racial politics in American popular culture, we will look closely at the work of well-known historical figures (Louis Armstrong, Jelly Roll Morton, Duke Ellington, Fletcher Henderson, Billie Holiday, Count Basie, Benny Goodman, and several others) as well as the vibrant communities that nurtured and prompted their innovative musical practices. Two class meetings per week.

Requisite: MUSI 111 or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Robinson.

238. African-American Religious History. (Offered as RELI 238 and BLST 238 [US].) A study of African-American religion, from the time of slavery to the present, in the context of American social, political, and religious history. Consideration will be given to debates concerning the "Africanity" of black religion in the United States, to the role of Islam in African-American religious history, and to the religious impact of recent Caribbean immigration. The major emphasis throughout the course, however, will be on the history of African-American Christianity in the United States. Topics covered will include the emergence of African-American Christianity in the slavery era, the founding of the independent black churches (especially the AME church) and their institutional development in the nineteenth century, the predominant role of the black Baptist denominations in the twentieth century, the origins and growth of black Pentecostalism, the increasing importance of African-American Catholicism, the role of the churches in social protest movements (especially the civil rights movement) and electoral politics, the changing forms of black theology, and the distinctive worship traditions of the black churches.

Fall semester. Professor Wills.

241. African American History from Reconstruction to the Present. (Offered as BLST 241 [US] and HIST 248 [US; or may be included in AF concentration, but not AF for distribution in the History major].) This course is a survey of the social, cultural, and political history of African American men and women since the 1870s. Among the major topics addressed: the legacies of Reconstruc-

tion; the political and economic origins of Jim Crow; the new racism of the 1890s; black leadership and organizational strategies; the Great Migration of the World War I era; the Harlem Renaissance; the urbanization of black life and culture; the impact of the Great Depression and the New Deal; the social and military experience of World War II; the causes, course and consequences of the modern civil rights movement; the experience of blacks in the Vietnam War; and issues of race and class in the 1970s and 1980s. Readings and materials include historical monographs, fiction, and documentary films.

Combined enrollment limited to 50 students. Spring semester. Visiting Lecturer Rabig.

243. Marvelous Blackness: Surrealism and Negritude. [D] In the moment of anti-colonial struggle, what meanings can be found in cultural forms and expressions? Are the colonized suffocated by the violence of history and the imposition of foreign cultural forms? Or is another language, poetics, community, and politics possible? How might another language, poetics, etc., redefine the meaning of blackness after colonialism? In this course we will examine these questions as they arise in the anti-colonial movements of mid-twentieth century Francophone Africa and the Caribbean. Our readings will engage questions of nation, identity, language, and the cultural and political meaning of diaspora in the Surrealist and Negritude movements. In particular, we will examine the complex and subtle debate between theorists, artists, and poets René Ménil, Aimé Césaire, Léon Damas, and Léopold Senghor regarding the theory and practice of anti-colonial culture and politics. What are the limits and possibilities of Surrealism and its conception of "the marvelous"? How is that conception of the marvelous transformed and politicized in the pan-African context of the Negritude movement? What does blackness mean in these two movements? How are questions of race transformed by the Surrealist and Negritude methods of cultural and political creation? As well, we will consider the lesser-known contributions by Suzanne Césaire, Paulette Nardal, and Jane Nardal to these movements and consider crucial questions of gender in the politics of cultural meaning. Last, we will measure the veracity of Surrealism and Negritude in relation to the political movements, poetry, and plastic arts produced by those movements, with special attention to Césaire's Martinique and Senghor's Sénégal.

Fall semester. Professor Drabinski.

246. Race and Politics in the United States. (Offered as SOCI 333 and BLST 246 [US].) This course is an intensive examination of the politics, and the policy consequences, of racial and ethnic identity in the United States. The course focuses on the historical and contemporary experiences of several racial and ethnic groups in American politics. Attention is given to contemporary issues, emphasizing the roles of governmental actors, institutions, and policies. In the first part of the course, we begin by considering the concept of racial identity. We then look at various principles such as equality, freedom, and solidarity, which underlie the ways in which we think about and judge racial politics and race-related policies. The second part of the course focuses on race and politics: public opinion, political image, and political and social movements. In the third part of the course, we move to policy-related case studies. Most policy-related case studies focus on blacks and whites, but this course considers the ways in which the traditional model may be outdated or otherwise inappropriate. Among the issues to be discussed are vote dilution, school desegregation, affirmative action, "new" multiculturalism, immigration, and bilingual education.

We close the course with a look to the future of race and ethnicity in American politics. A fundamental premise of this course is that knowledge of race and ethnic dynamics in the United States is necessary to comprehensively analyze American political development and many important issues in contemporary American politics. The course is conducted in a seminar format.

Limited to 30 students. Omitted 2011-12. Professor Basler.

252. Caribbean Poetry: The Anglophone Tradition. (Offered as ENGL 317 and BLST 252 [CLA].) A survey of the work of Anglophone Caribbean poets, alongside readings about the political, cultural and aesthetic traditions that have influenced their work. Readings will include longer cycles of poems by Derek Walcott and Edward Kamau Brathwaite; dialect and neoclassical poetry from the colonial period, as well as more recent poetry by women writers and performance ("dub") poets.

Omitted 2011-12. Professor Cobham-Sander.

292. Literature in French Outside Europe: Introduction to Francophone Studies. (Offered as FREN 353 and BLST 292 [D].) This course will explore cross-cultural intersections and issues of identity and alienation in the works of leading writers from the French-speaking Caribbean and West Africa. Our discussions will focus on the sociopolitical positions and narrative strategies entertained in key texts of postcolonial literature (both fiction and critical essays). Issues involving nationalism, race, gender, assimilation and multilingualism will help to shape our discussion of how postcolonial subjects share in or distinguish themselves from certain tenets of Western thought. At issue, then, is the way French Caribbean and West African literatures and cultures trace their own distinctiveness and value. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Hewitt.

293. African Art and the Diaspora. (Offered as ARHA 270 and BLST 293 [D].) The course of study will examine those African cultures and their arts that have survived and shaped the aesthetic, philosophic and religious patterns of African descendants in Brazil, Cuba, Haiti and urban centers in North America. We shall explore the modes of transmission of African artistry to the West and examine the significance of the preservation and transformation of artistic forms from the period of slavery to our own day. Through the use of films, slides and objects, we shall explore the depth and diversity of this vital artistic heritage of Afro-Americans.

Fall semester. Professor Abiodun.

295. Black Existentialism. [D] During the middle decades of the twentieth century, existentialism dominated the European philosophical and literary scene. Prominent theorists such as J-P Sartre, Albert Camus, and Maurice Merleau-Ponty put the experience of history, alienation, and the body at the center of philosophical and literary life. It should be no surprise, then, that existentialism appealed to so many Afro-Caribbean and African-American thinkers of the same period and after. This course examines the critical transformation of European existentialist ideas through close readings of black existentialists Aime Césaire, Frantz Fanon, George Lamming, and Wilson Harris, paired with key essays from Sartre, Camus, and Merleau-Ponty. As well, we will engage black existentialism not just as a series of claims, but also a method, which allows us to read works by African-American writers such as W.E.B. Du Bois, James

Baldwin, and Ralph Ellison in an existentialist frame. Lastly, we will consider the matter of how and why existentialism continues to function so centrally in contemporary Africana philosophy.

Omitted 2011-12. Visiting Professor Drabinski.

300. Research in Black Studies. [R] This seminar prepares students to conduct independent research. Although it concentrates on the field of Black Studies, it serves as a good introductory research course for all students in the humanities and social sciences regardless of major. The first part of the course will intensively introduce students to the library through a series of readings, exercises, and discussions aimed at sharpening the ability to locate information precisely and efficiently. The second part of the course will introduce research methods in three important areas of Black Studies: the arts, history, and the social sciences. Faculty members of the Black Studies Department, departmental affiliates, and visitors will join the class to present their own ongoing research, placing particular emphasis on the disciplinary methods and traditions of inquiry that guide their efforts. Also in the second part, through individual meetings with professors, students will begin developing their own research projects. The third part of the course will concentrate more fully on development of these projects through a classroom workshop. Here students will learn how to shape a topic into a research question, build a bibliography, annotate a bibliography, shape a thesis, develop an outline, and write a research proposal, or prospectus.

This class is required of Black Studies majors. It is open to non-majors with the consent of the instructor. Although BLST 111 and 200 are not required for admission, preference will go to those who have taken one or both of these courses. Spring semester. Professors Castro Alves and Ferguson.

305. The Afro-Postmodern. [D] This course examines the meaning of "the postmodern" in contemporary Caribbean and African-American philosophy, cultural theory, and the arts. What is the postmodern? And how does the experience of the Americas transform the meaning of postmodernity? Four basic concepts guide our inquiry: fragmentation, nomad, rhizome, and creoleness. Short readings from European theorists will provide the backdrop for our treatment of how the experiences of the Middle Passage, colonialism, and post-colony life fundamentally transform postmodern ideas. In tracking this transformation, readings and reflections will explore the possible meanings of the Afro-postmodern in the works of Édouard Glissant, Antonio Benítez-Rojo, Wilson Harris, and Patrick Chamoiseau. In addition, with such theoretical considerations in place, the class will examine the specifically Afro-postmodern significance of aesthetic practices in dub, sampling, graffiti, and anti-racist irony. Lastly, the class will consider how Afro-postmodern conceptions of mixture, counter-narrative, and syncretism offer an alternative to dominant accounts of modernity and globalization.

Limited to 20 students. Preference to students who have taken BLST 111 or 200. Omitted 2011-12. Visiting Professor Drabinski.

313. Visual Arts and Orature in Africa. (Offered as BLST 313 [A] and ARHA 138.) In the traditionally non-literate societies of Africa, verbal and visual arts constitute two systems of communication. The performance of verbal art and the display of visual art are governed by social and cultural rules. We will examine the epistemological process of understanding cultural symbols, of visualizing narratives, or proverbs, and of verbalizing sculptures or designs.

Focusing on the Yoruba people of West Africa, the course will attempt to interpret the language of their verbal and visual arts and their interrelations in terms of cultural cosmologies, artistic performances, and historical changes in perception and meaning. We will explore new perspectives in the critical analysis of African verbal and visual arts, and their interdependence as they support each other through mutual references and allusions.

Fall semester. Professor Abiodun.

315. Myth, Ritual and Iconography in West Africa. [A] Through a contrastive analysis of the religious and artistic modes of expression in three West African societies—the Asanti of the Guinea Coast, and the Yoruba and Igbo peoples of Nigeria—the course will explore the nature and logic of symbols in an African cultural context. We shall address the problem of cultural symbols in terms of African conceptions of performance and the creative play of the imagination in ritual acts, masked festivals, music, dance, oral histories, and the visual arts as they provide the means through which cultural heritage and identity are transmitted and preserved, while, at the same time, being the means for innovative responses to changing social circumstances.

Spring semester. Professor Abiodun.

321. Riot and Rebellion in Colonial and Post-Colonial Africa. (Offered as HIST 488 [AF] and BLST 321 [A].) There were numerous rebellions against the colonial state during the period of European colonial rule, and violent resistance to state authority has continued to characterize political life in many post-colonial African states. This seminar will examine the development of several outbreaks of violence in Africa in the colonial and post-colonial periods. We will look at the economic, social, religious, and political roots of these disturbances, and we will discuss the problems historians face in trying to narrate and analyze these often chaotic events. The events studied will include the Maji-maji rebellion in German-controlled Tanganyika; the first (1896-1897) and second (1960-1980) Chimurengas (revolts) in southern Rhodesia/Zimbabwe; Hutu extremism and the 1994 genocide in Rwanda; the widespread revolt in the 1980s and 1990s in South Africa against the white-supremacist apartheid regime; and the rebel movements led by Alice Lakwena and then Joseph Kony in northern Uganda beginning in the late 1980s. We will also discuss the legends and rumors that often develop both before and after violent revolts and their role in the creation of historical narratives. Students will each write a 20-page research paper on an individually chosen topic. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Fall semester. Professor Redding.

338. Poverty and Inequality. (Offered as ECON 205 and BLST 338 [US].) Highly politicized debate over the determinants of poverty and inequality and the desirability of particular government responses often obscures actual changes over time in social and economic conditions. Information on the true impact of specific government policies and the likely effects of particular reforms becomes lost amid the political rhetoric. In this course we shall first discuss the concepts of poverty, inequality, and discrimination. Next we shall examine trends over time in the poverty rate, inequality of the earnings distribution, family living arrangements, education, crime, welfare reciprocity, and health. We shall focus on the U.S., but also study a small number of less developed countries. In the final section of the course, basic economic principles and the

evidence from experience with existing government programs will be used to analyze the likely impacts of several policy reform proposals.

Requisite: ECON 111. Limited to 50 students. Spring semester. Professor Rivkin.

341. Topics in African American History: Race and Educational Opportunity in America. (Offered as HIST 355 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 341 [US].) This seminar is an interdisciplinary exploration of the relationship between race and educational opportunity in American history. Students will gain a historical understanding of the divergent educational experiences of various groups within American society. The course is divided into four units: ethnicity and educational access in early America, education and segregation in Jim Crow America, desegregation (implementation and opposition) after *Brown v. Board of Education*, and contemporary discussions over race and access to education. In the first section of the course, students will pay special attention to trends including northern and southern resistance to African American education, education as assimilation, and vocational vs. classical education. Next, they will delve into twentieth- and twenty-first-century issues involving race and education. For example, they will examine how specific communities—northern, southern, and western—grappled with the desegregation process. Finally, students will assess the extent to which desegregation has been achieved and the transformative effects of this policy on public schools. One class meeting per week.

Limited to 20 students. Omitted 2011-12. Professor Moss.

342. Studies in African American Literature. (Offered as ENGL 360 and BLST 342 [US].) The topic changes each time the course is taught. In spring 2011 the topic was "The Weary Blues: Mourning in African American Literature and Culture." As a population generally familiar with the facts of living too hard and dying too soon, how have African Americans used their literary and cultural traditions to memorialize—to articulate and often to work through conditions of pain and loss? Using a variety of literary and cultural texts, including RIP murals, poetry, and music, this semester's topic examined the various ways African Americans express and aestheticize loss; how mourning often works as a foundation for militancy; and, most importantly, how loss is often recuperated through ideologies of art, love, and memory.

Limited to 20 students. Omitted 2011-12. Professor Parham.

362. Childhood in African and Caribbean Literature. (Offered as ENGL 318 and BLST 362 [A/CLA].) The course will concentrate on Caribbean authors. It explores the process of self-definition in literary works from Africa and the Caribbean that are built around child protagonists. We will examine the authors' various methods of ordering experience through the choice of literary form and narrative technique, as well as the child/author's perception of his or her society. French texts will be read in translation.

Open to first-year students with consent of the instructor. Spring semester. Professor Cobham-Sander.

371. Latin America and the Caribbean in the Age of Revolution. (Offered as HIST 469 [LA⁺] and BLST 371 [CLA].) This seminar examines in historical perspective the complicated transition of several Latin American and Caribbean countries from colony to independent nation-states during the Age of Revolution. It focuses particularly on the role of working people in the making of mod-

ern nation-states in Brazil, Mexico, Haiti, Cuba, and the Andean region (Peru, Colombia, Bolivia and Ecuador). How did the subaltern classes view the colonial order? What are the causes of popular protest? Is there such a thing as popular nationalism? What is the meaning of postcolonialism in Latin America? Overall, the seminar's objectives are threefold: to make students more familiar with the historical development of Latin America and the Caribbean during the eighteenth and nineteenth centuries; to introduce the themes and issues in the current historiography of anti-colonialism and postcolonialism; and finally, to guide students to write their own research papers. In the first two weeks, readings will include theoretical texts on nationalism, state formation, and popular discontent. In the remaining weeks, we will read historical studies, documents and literary texts, which discuss various aspects of popular political activism from 1789 to 1850. One class meeting per week.

Limited to 15 students. Omitted 2011-12. Professor Castro Alves.

390. Special Topics. Fall and spring semesters. Members of the Department.

390H. Special Topics. A half course.

Fall and spring semesters. Members of the Department.

431. Great Thinkers of the African American Intellectual Tradition. This seminar provides students an opportunity to study closely the works of a single great African American intellectual, such as Frederick Douglass, W. E. B. Du Bois, Zora Neale Hurston, James Baldwin, Richard Wright, or Toni Morrison. The specific topic for the course will be announced and available from the Black Studies Academic Department Coordinator four months in advance each time it is taught. Readings will include major and minor works of the author, secondary sources such as biographies and literary criticism, and archival resources when available at a local or regional library. Classes will place a strong emphasis on in-depth discussion of individual works and class participation will constitute a substantial proportion of the final grade. Students will also be required to develop their own research project that will serve as the basis for a 20-25-page term paper, due at the end of the semester. Students will also be asked at the discretion of the instructor to report to the class from time to time regarding the progress of their research project.

Recommended requisite: BLST 300. Limited to 20 students. Spring semester. Professor Ferguson

432. Exploring Ralph Ellison's *Invisible Man*. [US] Ralph Waldo Ellison wrote *Invisible Man* to confirm the existence of the universal in the particulars of the black American experience. The same can be said of the larger aim of this course. It will provide students with the opportunity to explore the broadest themes of Black Studies through the careful reading of a particular text. Due to its broad range of influence and reference, *Invisible Man* is one of the most appropriate books in the black tradition for this kind of attention. The course will proceed through a series of comparisons with works that influenced the literary style and the philosophical content of the novel. The first part of the course will focus on comparisons to world literature. Readings will include James Joyce, *Portrait of the Artist as a Young Man*; Sigmund Freud, *Totem and Taboo*; and H.G. Wells, *The Invisible Man*. The second part of the course will focus on comparisons to American literature. The readings in this part of the course will include Herman Melville, *The Confidence Man*; William Faulkner, "The Bear"; and some of Emerson's essays. The last part of the course will focus on comparisons

with books in the black tradition. Some of the readings in this part of the course will include W.E.B. Du Bois, *Souls of Black Folk* and Booker T. Washington, *Up From Slavery*. Requires 20-25 page research paper.

Limited to 15 students. Open to juniors and seniors. Preference given to Black Studies majors. Fall semester. Professor Ferguson.

435. Representing Slavery. [before 1800] (Offered as ENGL 466, BLST 435 [US], and FAMS 314.) Mining a variety of archives in search of captivity narratives created by American slaves and their progeny, this class will use its materials to consider larger questions regarding the overlapping roles of voice, testimony, trauma, and narrative in cultural and historical understanding. Work for this semester will culminate in the production of a multimedia research project, but no previous familiarity with media production is required.

Limited to 15 students. Spring semester. Professor Parham.

441. Ghosts in Shells? Virtuality and Embodiment from Passing to the Posthuman. (Offered as ENGL 456, BLST 441 [US], and FAMS 451.) This class begins with narratives about individuals who pass—that is, who come to be recognized as someone different from whom they were sexually or racially “born as.” Such stories suggest that one’s identity depends minimally on the body into which one is born, and is more attached to the supplementation and presentation of that body in support of whichever cultural story the body is desired to tell. Drawing on familiar liberal humanist claims, which centralize human identity in the mind, these narratives also respond to the growing sophistication of human experience with virtual worlds—from acts of reading to immersions in computer simulation. But what kinds of tensions emerge when bodies nonetheless signify beyond an individual’s self-imagination? As technology expands the possibilities of the virtual, for instance surrogacy, cloning, and cybernetics, what pressures are brought to bear on the physical human body and its processes to signify authentic humanness? Rather than ask whether identity is natural or cultural, our discussions will project these questions into a not-so-distant future: What would it mean to take “human” as only one identity, as a category amongst many others, each also acknowledged as equally subject to the same social and biological matrices of desire, creation, and recognition? We will approach these questions through works of literature, philosophy, media history, and contemporary science writing.

Limited to 15 students. Omitted 2011-12. Professor Parham.

442. Faulkner and Morrison. (Offered as ENGL 454 and BLST 442.) William Faulkner and Toni Morrison are generally understood as two of the most-important writers of the twentieth century, and indeed, the work of each is integral to American literature. But why are Morrison and Faulkner so often mentioned in the same breath—he, born in the South, white and wealthy, she, the daughter of a working-class black family in the Midwest? Perhaps it is because in a country that works hard to live without a racial past, both Morrison’s and Faulkner’s work bring deep articulation to the often unseen, and more commonly—the unspeakable. This class will explore the breadth of each author’s work, looking for where their texts converge and diverge. And we will learn how to talk and write about the visions, dreams, and nightmares—all represented as daily life—that these authors offer.

Limited to 15 students. Omitted 2011-12. Professor Parham.

461. The Creole Imagination. (Offered as ENGL 491 and BLST 461 [CLA].) What would it mean to write in the language in which we dream? A language that we can hear, but cannot (yet) see? Is it possible to conceive a language outside the socio-symbolic order? And can one language subvert the codes and values of another? Questions like these have animated the creolité/nation language debate among Caribbean intellectuals since the mid-1970s, producing some of the most significant francophone and anglophone writing of the twentieth century. This course reads across philosophy, cultural theory, politics, and literature in order to consider the claims such works make for the Creole imagination. We will engage the theoretical and creative work of Édouard Glissant, Maryse Condé, Wilson Harris, Derek Walcott, Kamau Brathwaite, Patrick Chamoiseau, Jamaica Kincaid, and Edwidge Danticat. We also will consider how these writers transform some of the fundamental ideas of psychoanalysis, poststructuralism, and critical historiography. At stake in our readings will be the various aesthetic and political aspects of postcolonial struggle—how to think outside the colonial architecture of language; how to contest and subvert what remains from history's violence; and how to evaluate the claims to authenticity of creolized New World cultural forms.

Limited to 20 students. Spring semester. Professor Cobham-Sander and Visiting Professor Drabinski.

490. Special Topics. Fall and spring semesters. Members of the Department.

490H. Special Topics. A half course.

Fall and spring semesters. Members of the Department.

491. Black Marxism. (Offered as HIST 418 [C] and BLST 491 [CLA/D].) The seminar traces in historical perspective the relationship between Black radicalism and Marxist thought. Since the late nineteenth century, Black diasporic intellectuals have found in Western Marxism, particularly its internationalist discourse, theory of class formation, and historical materialist analysis, the recipes for critical inquiry and radical politics. Their engagement with Marxism and socialist theory, however, has not precluded tensions and new theoretical resolutions. Black intellectuals from various generations have questioned "classical" Marxism's economic reductionism, simplistic understanding of peasant politics, and dismissal of political struggles outside metropolitan regions. For writers such as W.E.B. Du Bois, Richard Wright, Frantz Fanon, and C.L.R. James, Western Marxism has failed to account for the racial character of capitalism or to provide a historical narrative of blacks' emancipatory politics. Students will acquire a basic knowledge of Marxist theory, and a historical understanding of Black Marxism by analyzing the works from two generations of intellectuals: the modernist and Pan-Africanist generation (Du Bois, Wright, James, Oliver Cromwell Cox, and Eric Williams), and the New Left generation (Frantz Fanon, Amiri Baraka, Amílcar Cabral, Walter Rodney, Stuart Hall, Angela Davis, and Ngugi wa Thiong'o). One class meeting per week.

Limited to 15 students. Fall semester. Professor Castro Alves.

498. Senior Departmental Honors. Fall semester. Members of the Department.

498D. Senior Departmental Honors. A double course.

Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

499D. Senior Departmental Honors. A double course.
Spring semester. Members of the Department.

BRUSS SEMINAR

The Bruss Seminar is part of the Bruss Memorial Program, established in memory of Professor Elizabeth Bruss, who taught at Amherst from 1972 to 1981. Under the Program, a member of the faculty is appointed Bruss Reader for a term of two or three years, with the responsibility of addressing questions with regard to women as they emerge from existing disciplines and departments, and to promote curricular change and expansion to incorporate the study of women. The Bruss Reader does this by serving as a resource person, through revision of department offerings, and by teaching the Bruss Seminar. The subject of the seminar, therefore, changes over time reflecting the disciplines of successive Bruss Readers.

CHEMISTRY

Professors Kushick†, Leung (Chair), Marshall, and O'Hara; Associate Professors Bishop and Burkett‡; Assistant Professors Jaswal, Kan, McKinney*, and Young; Academic Manager Ampiah-Bonney.

Major Program. Students considering a major in Chemistry should consult a member of the Department as early as possible, preferably during their first year. This will help in the election of a program which best fits their interests and abilities and which makes full use of previous preparation. Programs can be arranged for students considering careers in chemistry, chemical physics, biochemistry, biophysical chemistry, biomedical research, medicine, and secondary school science teaching.

The minimum requirements for a major in Chemistry are CHEM 151 or 155, 161, 221, 231, 351, and three of the following four courses: 331 (Biochemistry), 361 (Physical Chemistry), 371 (Inorganic Chemistry), and 381 (Atmospheric Chemistry). In addition, several of these courses require successful completion of work in other departments: BIOL 191 for CHEM 331; and MATH 121 and PHYS 116 or 123 for CHEM 351 and 361. Students are encouraged to discuss their proposed course of study for the major with a member of the Department, as there may be years when staffing considerations preclude offering all four of the elective courses. For example, CHEM 381 will not be offered in 2011-12.

Departmental Honors Program. A candidate for the degree with Honors will also elect CHEM 498 and 499D in the senior year. It is helpful in pursuing an Honors program for the student to have completed organic and physical chemistry courses by the end of the junior year. However, some of these courses may be taken in the senior year in an appropriately constructed Honors sequence. Honors programs for exceptional interests, including interdisciplinary study, can be arranged on an individual basis by the departmental advisor.

Honors candidates attend the Chemistry seminar during their junior and se-

*On leave 2011-12.

‡On leave spring semester 2011-12.

nior years, participating in it actively in the senior year. All Chemistry majors are required to attend the seminar in their senior year. During this seminar, discussions of topics of current interest are conducted by faculty, visitors and students.

In the senior year an individual thesis problem is selected by the Honors candidate in conference with a member of the Department. Current areas of research in the Department are: inorganic and hybrid materials synthesis; protein-nucleic acid interactions; immunochemistry; fluorescence and single-molecule spectroscopy; high resolution molecular spectroscopy of jet-cooled species; *ab initio*, quantum chemical calculation of molecular properties and intermolecular interactions; chemical-genetic characterization of cell signaling enzymes; protein phosphatase inhibitor design; biochemistry of tRNA modification enzymes; investigation of the protein folding landscape of kinetically stabilized proteins; development of hydrogen exchange mass spectrometry methodology to monitor protein folding and dynamics; development of organic methods and the synthesis of biologically active natural products; atmospheric chemistry of biogenic volatile organic compounds; and mechanistic studies of spectroscopy and kinetics in proton-coupled electron transfer model systems and photovoltaic materials.

Note on Placement: CHEM 151 followed by CHEM 161 are the appropriate first courses in Chemistry for most students. Those students with minimal preparation in quantitative areas will be invited to enroll in CHEM 131 (cross-listed with BIOL 131) as an entry level point. For those students with extensive high school preparation in the subject and strong quantitative skills as measured by SAT I and II (or ACT), CHEM 155 followed by CHEM 161 is recommended by the Department. Decisions are made on a case-by-case basis to determine whether placement out of either CHEM 151/155 or CHEM 161 or, less frequently, both, is appropriate. Students considering advanced placement are advised to contact the Department soon after arriving on campus.

108. Chemistry and the Environment. In this course, fundamental principles of chemistry will be introduced and used to understand the sources, fates, and activities of chemical compounds in natural and polluted environments. Concepts such as the nature of matter and energy, atomic and molecular structure and bonding, chemical change and reaction stoichiometry, the properties and behavior of gases, and the forces driving chemical reactions will be developed. Examples will be drawn from and shed light on environmental issues such as climate change, air quality, stratospheric ozone depletion, acid rain, water pollution and treatment, energy resources, and environmental toxins. In this way, the underlying physical principles will be linked directly to problems of immediate concern in modern society. The course is designed primarily for non-science majors and Environmental Studies majors. No prior college science or mathematics courses are required. Four class hours per week.

Omitted 2011-12.

131. Chemical Basis of Biological Processes. (Offered as CHEM 131 and BIOL 131.) What are the natural laws that describe how biological processes actually work? This course will use examples from biology such as human physiology or cellular signaling to illustrate the interplay between fundamental chemical principles and biological function. We will explore how bonding plays a central role in assembling simple biological building blocks such as sugars, amino acids, and fatty acids to form complex carbohydrates, proteins, and membranes.

What underlying thermodynamic and kinetic principles guide systems to biological homeostasis or reactivity? What is pH, and how are proton gradients used to generate or change an organism's response? Emphasis is on using mathematics and physical sciences to understand biological functions. Three classroom hours and three hours of laboratory per week.

Enrollment is limited to first-year students who are interested in science or premedical study, who are recommended to begin with either MATH 105 or MATH 111 (Intensive), and who are enrolled in a Mathematics course but not in CHEM 151.

Admission with consent of the instructor. Fall semester. Professor S. George and Postdoctoral Fellow J. Hebda.

151. Introductory Chemistry. This course examines the structure of matter from both a microscopic and macroscopic viewpoint. We begin with a detailed discussion of the physical structure of atoms, followed by an analysis of how the interactions between atoms lead to the formation of molecules. The relationship between the structures of molecular compounds and their properties is then described. Experiments in the laboratory provide experience in conducting quantitative chemical measurements and illustrate principles discussed in the lectures.

Although this course has no prerequisites, students with a limited background in secondary school science should confer with one of the CHEM 151 instructors before registration. Four class hours and three hours of laboratory per week.

Fall semester: Professors Jaswal and Kushick. Spring semester: Professor O'Hara.

155. Fundamental Principles of Chemistry. A study of the basic concepts of chemistry for students particularly interested in natural science. Topics to be covered include atomic and molecular structure, spectroscopy, states of matter, and stoichiometry. These physical principles are applied to a variety of inorganic, organic, and biochemical systems. Both individual and bulk properties of atoms and molecules are considered with an emphasis on the conceptual foundations and the quantitative chemical relationships which form the basis of chemical science. This course is designed to utilize the background of those students with strong preparation in secondary school chemistry and to provide both breadth in subject matter and depth in coverage. Four hours of lecture and discussion and three hours of laboratory per week.

Fall semester. Professor Marshall.

161. Chemical Principles. The concepts of thermodynamic equilibrium and kinetic stability are studied. Beginning with the laws of thermodynamics, we will develop a quantitative understanding of the factors which determine the extent to which chemical reactions can occur before reaching equilibrium. Chemical kinetics is the study of the factors, such as temperature, concentrations, and catalysts, which determine the speeds at which chemical reactions occur. Appropriate laboratory experiments supplement the lecture material. Four class hours and three hours of laboratory work per week.

Requisite: CHEM 151 or 155 (this requirement may be waived for exceptionally well-prepared students; consent of the instructor is required); and MATH 111 or placement by the Mathematics department into MATH 121 or higher.

Fall semester: Professor Leung. Spring semester: Professors Leung and Young.

221. Organic Chemistry I. A study of the structure of organic compounds and of the influence of structure upon the chemical and physical properties of these substances. The following topics are emphasized: hybridization, resonance theory, spectroscopy, stereochemistry, acid-base properties and nucleophilic substitution reactions. Periodically, examples will be chosen from recent articles in the chemical, biochemical, and biomedical literature. Laboratory work introduces the student to basic laboratory techniques and methods of instrumental analysis. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 161 or equivalent. Fall semester. Professors Bishop and Kan.

231. Organic Chemistry II. A continuation of CHEM 221. The second semester of the organic chemistry course first examines in considerable detail the chemistry of the carbonyl group and some classic methods of organic synthesis. The latter section of the course is devoted to a deeper exploration of a few topics, among which are the following: sugars, amino acids and proteins, advanced synthesis, and acid-base catalysis in nonenzymatic and enzymatic systems. The laboratory experiments illustrate both fundamental synthetic procedures and some elementary mechanistic investigations. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 221. Spring semester. Professors Bishop and Kan.

290. Special Topics. A full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

290H. Special Topics. A half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

330. Biochemical Principles of Life at the Molecular Level. What are the molecular underpinnings of processes central to life? We will explore the chemical and structural properties of biological molecules and learn the logic used by the cell to build complex structures from a few basic raw materials. Some of these complex structures have evolved to catalyze chemical reactions with enormous degree of selectivity and specificity, and we seek to discover these enzymatic strategies. We will consider the detailed balance sheet that shows how living things harvest energy from their environment to fuel metabolic processes and to reproduce and grow. Examples of the exquisite control that permits a cell to be responsive and adapt its responses based on input from the environment will be considered. We will also consider some of the means by which cells respond to change and to stress.

Requisite: BIOL 191 and CHEM 221. Limited to 30 students. Fall semester. Professor O'Hara.

331. Biochemistry. (Offered as BIOL 331, BCBP 331, and CHEM 331.) Structure and function of biologically important molecules and their role(s) in life processes. Protein conformation, enzymatic mechanisms and selected metabolic pathways will be analyzed. Additional topics may include: nucleic acid conformation, DNA/protein interactions, signal transduction and transport phenom-

ena. Four classroom hours and four hours of laboratory work per week. Offered jointly by the Departments of Biology and Chemistry.

Requisite: CHEM 221 and BIOL 191; CHEM 231 is a co-requisite. Anyone who wishes to take the course but does not satisfy these criteria should obtain permission from the instructor. Spring semester. Professors Williamson and Springer (Biology) and Jaswal (Chemistry).

351. Quantum Chemistry and Spectroscopy. The theory of quantum mechanics is developed and applied to spectroscopic experiments. Topics include the basic principles of quantum mechanics; the structure of atoms, molecules, and solids; and the interpretation of infrared, visible, fluorescence, and NMR spectra. Appropriate laboratory work will be arranged. Three hours of class and four hours of laboratory per week.

Requisite: CHEM 161, MATH 121, PHYS 116 or 123. Fall semester. Professor Young.

361. Physical Chemistry. The thermodynamic principles and the concepts of energy, entropy, and equilibrium introduced in CHEM 161 will be expanded. Statistical mechanics, which connects molecular properties to thermodynamics, will be introduced. Typical applications are non-ideal gases, phase transitions, heat engines and perpetual motion, phase equilibria in multicomponent systems, properties of solutions (including those containing electrolytes or macromolecules), and transport across biological membranes. Appropriate laboratory work is provided. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 161, PHYS 116 or 123, and MATH 121. MATH 211 is recommended. Spring semester. Professor Marshall.

371. Inorganic Chemistry. The structure, bonding, and symmetry of transition metal-containing molecules and inorganic solids are discussed. Structure and bonding in transition metal complexes are examined through molecular orbital and ligand field theories, with an emphasis on the magnetic, spectral, and thermodynamic properties of transition metal complexes. Reactions of transition metal complexes, including the unique chemistry of organometallic compounds, will be examined. The laboratory experiments complement lecture material and include a final independent project. Four hours of class and four hours of laboratory per week.

Requisite: CHEM 221 or consent of the instructor. Fall semester. Professor Burkett.

381. Atmospheric Chemistry. As global environmental issues such as stratospheric ozone depletion and global warming have arisen, the impact of mankind on the environment, particularly the atmosphere, has become a pressing concern for both the public and scientific communities. Addressing these large-scale and highly complex problems demands a greater scientific understanding of the earth system. In this course, students will investigate Earth's atmosphere and the chemical and physical principles that shape it. Fundamental processes that determine atmospheric composition and climate, including multistep reaction mechanisms, chemical kinetics, molecular spectroscopy, photolysis, and heterogeneous chemistry, are introduced. Specific topics treated will include atmospheric composition, structure, and motion; element cycling; the transfer of solar and longwave radiation; stratospheric composition and chemistry; tropospheric oxidation processes; air pollution; and the role of human activity in

global change. Laboratory, computational, and field experiments complement the lecture material. Three hours of lecture and four hours of laboratory per week.

Requisite: CHEM 161. Omitted 2011-12.

390. Special Topics. A full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

390H. Special Topics. A half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

400. Molecular and Cellular Biophysics. (Offered as PHYS 400, BIOL 400, BCBP 400, and CHEM 400.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: bio-molecular structure, biophysical techniques, and biological mechanisms.

Requisite: CHEM 161, PHYS 116/123, PHYS 117/124, BIOL 191 or evidence of equivalent coverage in pre-collegiate courses. Fall semester. Professors Loinaz and Carter.

490. Special Topics. A full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

490H. Special Topics. A half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

498. Senior Departmental Honors. A full course.

Open to Senior Honors candidates, and others with consent of the Department. Fall semester. The Department.

498D. Senior Departmental Honors. A double course.

Open to Senior Honors candidates and others with consent of the Department. Fall semester. The Department.

499. Senior Departmental Honors. Open to Senior Honors candidates, and others with consent of the Department. A full course.

Spring semester. The Department.

499D. Senior Departmental Honors. Open to Senior Honors candidates, and others with consent of the Department. A double course.

Spring semester. The Department.

CLASSICS

Professors Griffiths (Chair), and R. Sinos; Assistant Professors Grillo* and van den Berg; Visiting Professors Gregory, D. Sinos, and Libby.

Major Program. The major program is designed to afford access to the achievements of Greek and Roman antiquity through mastery of the ancient languages. The Department offers majors in Greek, in Latin, and in Classics, which is a combination of the two languages in any proportion as long as no fewer than two semester courses are taken in either. All three majors consist of eight semester courses, of which seven must be in the ancient languages. The eighth may be a Classical Civilization course, PHIL 217, or a course in some related field approved in advance by the Department. Courses numbered 111 may not be counted toward the major. LATI 202-316 will normally be introductory to higher courses in Latin, and GREE 212-318 will serve the same function in Greek.

The statement of requisites given in the course descriptions below is intended only to indicate the degree of preparation necessary for each course, and exceptions will be made in special cases. For students beginning the study of Greek the following sequences of courses are normal: Either 111, 212, 215 or 217, 318; or 111, 215 or 217, 212 or 318.

Departmental Honors Program. The program of every Honors candidate in Greek, Latin, or Classics must include those courses numbered 441 and 442 in either Greek or Latin. It will also include, beyond the eight-course program described above, the courses numbered 498 and 499. The normal expectation will be that in the senior year two courses at the 441/442 level be taken along with the 498/499 sequence. Admission to the 498 course is contingent on approval by the Department of a thesis prospectus. Translations of work already translated will not normally be acceptable nor will comparative studies with chief emphasis on modern works. Admission to the 499 course is contingent on the submission of a satisfactory chapter of at least 2,000 words and a detailed prospectus for the remaining sections to be defended at a colloquium within the first week of the second semester with the Department and any outside reader chosen.

In addition, Honors candidates must in the first semester of their senior year write an examination on a Greek or Latin text of approximately 50 pages (in the Oxford Classical Text or Teubner format) read independently, i.e., not as a part of work in a course, and selected with the approval of the Department. The award of Honors will be determined by the quality of the candidate's work in the Senior Departmental Honors courses, thesis, and performance in the comprehensive work and language examination. The Department will cooperate with other departments in giving combined majors with Honors.

Comprehensive Requirement. Majors in Greek, Latin, and Classics will fulfill the Department's comprehensive requirement in one of two ways.

- (1) Students ordinarily complete the requirement through course work that provides a chronological survey of the cultures of the major.
—For the Greek major, one course: CLAS 223 (Greek Civilization), CLAS 332 (Greek History), CLAS 334 (Archaeology of Greece), or CLAS 338 (Greek Drama).

*On leave 2011-12.

—For the Latin major, one course: CLAS 224 (Roman Civilization) or CLAS 333 (History of Rome).

—For the Classics major, two courses: one from the courses fulfilling the Greek major's requirement, and one from the courses fulfilling the Latin major's requirement.

- (2) When circumstances prevent the satisfaction of this requirement through course work, students may take an examination consisting of essay questions on the literary and historical interpretation of major authors. It will be given in the fifth week of the first semester of the senior year.

Classical Civilization

221. Greek Mythology and Religion. A survey of the myths of the gods and heroes of ancient Greece, with a view to their original context in Greek art and literature as well as their place in Greek religion. We will give particular attention to myths that live on in Western art and literature, in order to become familiar with the stories which were part of the repertory of later artists and authors. Three class hours per week.

Omitted 2011-12.

222. Political Rhetoric. (Offered as POSC 222 [PT] and CLAS 222) Rhetoric is the art of persuasion, of using language—both written and oral—to convince others of one's point of view. Yet many perceive such convincing as dangerous, especially to democracies where individual voice matters so much to politics. The line between persuasion and manipulation is not always clear, and the effects of crossing it can be incredibly corrosive. This course investigates the history and theory of political rhetoric. How and when should we be rhetorically persuasive? Which rhetorical techniques are persuasive and how do they operate? To what extent do rhetoric and persuasion determine our understanding of politics? When might persuasion prove dangerous to politics? This course revisits classical debates on the use and function of rhetoric in politics, as well as modern reflections on this tradition. The first section of the course addresses the thought of the three central figures in this debate—Plato, Aristotle, and Cicero. In close engagement with key texts of the rhetorical tradition, our task will be to uncover precisely how ancient conceptions of rhetoric developed, exploring how rhetoric was viewed as both dangerous and necessary to successful governance. Building on these models, the course will then examine more recent theoretical discussions, reflecting on the development of attitudes and ideas about the rhetorical craft in modern and contemporary political thought. These investigations allow us to discover the risks and rewards of persuasion for our own political lives.

Fall semester. Visiting Professor Poe and Professor van den Berg.

223. Greek Civilization. (Offered as CLAS 223 and WAGS 223.) We read in English the major authors from Homer in the 8th century BCE to Plato in the 4th century in order to trace the emergence of epic, lyric poetry, tragedy, comedy, history, and philosophy. How did the Greek enlightenment, and through it Western culture, emerge from a few generations of people moving around a rocky archipelago? How did oral and mythological traditions develop into various forms of "rationality": science, history, and philosophy? What are the implications of male control over public and private life and the written record? What can be inferred about ancient women if they cannot speak for themselves

in the texts? Other authors include Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, and Thucydides. The course seeks to develop the skills of close reading and persuasive argumentation. Three class hours per week.

Omitted 2011-12.

224. Roman Civilization. A study of Roman civilization from its origins to the Empire, with emphasis on major Roman writers. The material will be interpreted in the light of Roman influence upon later Western civilization. The reading will be almost entirely from Latin literature, but no knowledge of the ancient language is required. Three class hours per week.

Omitted 2011-12.

228. Life in Ancient Rome. An introduction to the people of ancient Rome, their daily routines and occupations as well as their place in the developing Roman state. Topics will include religious practices, the Roman army, games, slavery, women's lives, and Roman law. We will focus on primary sources, including literary as well as archaeological evidence, but will make use of modern representations of ancient Rome for the sake of comparison. Three class hours per week.

Omitted 2011-12.

333. History of Rome. This course examines the political and social systems and struggles that marked Rome's growth from a small city-state to a world empire. Through various sources (Roman works in translation and material evidence) we will focus on the development of the republican form of government and its transformation into an empire. We will study also the daily life of the people and the impact of Christianity on the Roman Empire. Three class hours per week.

Spring semester. Visiting Professor Libby.

334. Archaeology of Greece. Excavations in Greece continue to uncover a rich variety of material remains that are altering and improving our understanding of ancient Greek life. By tracing the architecture, sculpture, and other finds from major sanctuaries, habitations, and burial places, this course will explore the ways in which archaeological evidence illuminates economic, political, philosophical, and religious developments in Greece from the Bronze Age to the Hellenistic Period. Three class hours per week.

Spring semester. Professor R. Sinos.

338. Greek Drama. (Offered as CLAS 338 and WAGS 338.) This course addresses the staging of politics and gender in selected plays of Aeschylus, Sophocles, Euripides, and Aristophanes, with attention to performance and the modern use of the plays to reconstruct systems of sexuality, gender, class, and ethnicity. We also consider Homer's *Iliad* as precursor of tragedy, and the remaking of plays in contemporary film, dance, and theater, including Michael Cacoyannis, *The Trojan Women*; Rita Dove, *The Darker Face of the Earth*; Martha Graham, *Medea* and *Night Journey*; Pier Paolo Pasolini, *Oedipus Rex* and *Medea*; and Igor Stravinsky, *Oedipus Rex*.

Omitted 2011-12.

390. Special Topics. Fall and spring semesters. Members of the Department.

490. Special Topics. Fall and spring semesters. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

Greek

111. Introduction to the Greek Language. This course prepares students in one term to read Plato, Greek tragedy, Homer, and other Greek literary, historical, and philosophical texts in the original and also provides sufficient competence to read New Testament Greek. Three class hours per week. This course is normally followed by GREE 212 and then GREE 215 or 217.

Fall semester. Professor Griffiths.

This course prepares students in one term to read Greek tragedy, Plato, Homer, and other Greek literary, historical and philosophical texts in the original and also provides sufficient competence to read New Testament Greek. Three class hours per week. This course is normally followed by GREE 215 or 217 and then GREE 212 or 318.

Spring semester. Professor R. Sinos.

212. Greek Prose: Plato's *Apology*. An introduction to Greek literature through a close reading of the *Apology* and selected other works of Attic prose of the fifth and fourth centuries BC. Additional readings in translation. Three class hours per week.

Requisite: GREE 111 or equivalent. Spring semester. Professor Griffiths.

215. An Introduction to Greek Tragedy. An introduction to Greek tragedy as a literary and ritual form through a close reading of one play. We will read Euripides' *Bacchae*, with attention to poetic language, dramatic technique, and ritual context. This course aims to establish reading proficiency in Greek, with review of forms and syntax as needed. Three class hours per week.

Requisite: GREE 111 or equivalent. Fall semester. Professor R. Sinos.

217. Reading the New Testament. This course offers an introduction to New Testament Greek. We will read selections from the Gospels and Epistles and will discuss the social and philosophical context as well as the content of the texts. Three class hours per week.

Requisite: GREE 111 or equivalent. Fall semester. Professor D. Sinos.

318. An Introduction to Greek Epic. A reading of selected passages from the *Iliad* with attention to the poem's structure and recurrent themes as well as to the society it reflects. Three class hours per week.

Requisite: GREE 212, 215, 217 or equivalent, or consent of the instructor. Spring semester. Professor D. Sinos.

390. Special Topics. Fall and spring semesters. Members of the Department.

441. Advanced Readings in Greek Literature I. The authors read in GREE 441 and 442 vary from year to year, but as a general practice are chosen from a list including Homer, choral and lyric poetry, historians, tragedians, and Plato, depending upon the interests and needs of the students. GREE 441 and 442 may be elected any number of times by a student, providing only that the topic is not the same. In 2011-12 Greek 441 will read Sophocles' *Ajax*. Three class hours per week. Seminar course.

Requisite: A minimum of three courses numbered 111 to 318 or consent of the instructor. Fall semester. Professor R. Sinos.

442. Advanced Readings in Greek Literature II. The authors read in GREE 441 and 442 vary from year to year, but as a general practice are chosen from a list including Homer, choral and lyric poetry, historians, tragedians, and Plato, depending upon the interests and needs of the students. GREE 441 and 442 may be elected any number of times by a student, providing only that the topic is not the same. In 2011-12 GREE 442 will read Plato's *Symposium*. Three class hours per week. Seminar course.

Requisite: A minimum of three courses numbered 111 to 318 or consent of the instructor. Spring semester. Visiting Professor Gregory (Smith College).

490. Special Topics. Fall and spring semesters. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

Latin

111. An Introduction to Latin Language and Literature. This course prepares students to read classical Latin. No prior knowledge of Latin is required. Three class hours per week.

Fall semester. Professor van den Berg.

202. Intermediate Latin. This course aims at establishing reading proficiency in Latin. Forms and syntax will be reviewed throughout the semester. We will read selections from Seneca's *Epistulae morales* and possibly other authors. Three class hours per week.

Requisite: LATI 111 or equivalent. Spring semester. Visiting Professor Libby.

215. Latin Literature: Catullus and the Lyric Spirit. This course will examine Catullus' poetic technique, as well as his place in the literary history of Rome. Extensive reading of Catullus in Latin, together with other lyric poets of Greece and Rome in English. Three class hours per week.

Requisite: LATI 202 or equivalent. Fall semester. Visiting Professor Libby.

316. Latin Literature in the Augustan Age. An introduction to the literature and culture of Augustan Rome through a close reading of selections from Augustan authors. Three class hours per week.

Requisite: LATI 202, 215 or equivalent. Spring semester. Professor van den Berg.

390. Special Topics. Fall and spring semester. Members of the Department.

441. Advanced Readings in Latin Literature I. The authors read in LATI 441 and 442 vary from year to year, the selection being made according to the interests and needs of the students. Both 441 and 442 may be repeated for credit, providing only that the topic is not the same. In 2011-12 LATI 441 will read Latin Poetry. Three class hours per week. Seminar course.

Requisite: LATI 215 or 316 or equivalent. Fall semester. Visiting Professor Libby.

442. Advanced Readings in Latin Literature II. See course description for LATI 441. In 2011-12 LATI 442 will read Cicero and the intellectual tradition at Rome. Three class hours per week. Seminar course.

Requisite: LATI 215, 316, 441 or equivalent. Spring semester. Professor van den Berg.

490. Special Topics. Fall and spring semesters. Members of the Department.

498. Senior Departmental Honors. Fall semester. Members of the Department.

499. Senior Departmental Honors. Spring semester. Members of the Department.

RELATED COURSES

Readings in the European Tradition I. See EUST 121.

Ancient Philosophy. See PHIL 217.

COLLOQUIA

Colloquia are interdisciplinary courses not affiliated with a department. Whether colloquia are accepted for a major credit by individual departments is determined for each colloquium separately; students should consult their major departments.

234. America's Death Penalty. The United States, almost alone among constitutional democracies, retains death as a criminal punishment. It does so in the face of growing international pressure for abolition and of evidence that the system for deciding who lives and who dies is fraught with error. This seminar is designed to expose students to America's death penalty as a researchable subject. It will be organized to help students understand how research is framed in this area, analyze theories and approaches of death penalty researchers, and identify open questions and most promising lines of future research. It will focus on the following dimensions of America's death penalty: its history, current status, public support/opposition, the processing of capital cases in the criminal justice system, race and capital punishment, and its impact and efficacy. During the seminar, each student will develop a prospectus for a research project on America's death penalty.

Limited to 6 sophomores. Spring semester. Professor Sarat.

235. Concepts and Representations of *Fortuna* in Ancient Rome. The primary goal of this course is to improve sophomores' ability to conduct personal and original research, starting from the Roman understanding of *fortuna*. A supernatural power bringing pleasant or unpleasant surprises, a mysterious entity whose strokes can be skillfully tempered but never quite avoided, a capricious deity to be feared, respected, and at times worshipped, a force to which even gods and goddesses are subjected, and a notion which affected Roman religion, literature, figurative arts, politics, and history, *fortuna* provides both a unique window into Roman civilization and a fascinating unitary focus for interdisciplinary research. How was the Romans' view of the forces that governed their world different from that of other Western civilizations? How did their understanding of *fortuna* affect their view on justice, and how did it shape their map-

ping of civic, ethical, psychological, and religious systems? Students will be encouraged to formulate questions in pursuit of their specific interests, to investigate and weigh conflicting explanations, to launch and test hypotheses, while drawing connections between disciplines and cultures and becoming familiar with the tools and methods of research. No knowledge of Latin is required.

Limited to 4 students. Omitted 2011-12.

238. Buddhism on the Silk Road. The "Silk Road" is shorthand for 1500 years of economic and cultural exchange across Eurasia. We focus on one important historical process along the Silk Road: Buddhism's journey from India to Central Asia, China, Tibet, and Mongolia as it was conveyed by monks and merchants along these ancient international trade routes. The course focuses on how the natural environment, political and economic forces, and interactions among various religious and cultural forms shaped the dissemination, establishment, and ultimate decline of Buddhism in this part of Asia. We will study key sites in Gandhara, the Tarim Basin, and Dunhuang, which have left fascinating archaeological and textual evidence indicating once-thriving Buddhist centers. We will also read travel narratives of Chinese pilgrims to India and look at glimpses of Buddhism in Marco Polo's travelogue. We will learn how to study this varied evidence and uncover what it can tell us of the nature and impact of Buddhism in this region.

Because the course involves intensive research, this sophomore tutorial is limited to six students. Enrollment by consent of the instructor. Spring semester. Professor Heim.

324. Configuring Catastrophe: War and Remembrance Since 1900. This seminar will examine the configuration of war and violence since 1900 in literary and visual acts of remembrance. After addressing some of the central elements of the literature on war and remembrance, we will survey how writers and other artists have configured catastrophe, either in the form of civil war or international war or both. The link between genocide and war will be explored, as will the limits of representation itself. Among those whose works are discussed are Joseph Conrad, Wilfred Owen, Primo Levi, Vasily Grossman, Pablo Picasso, and David Grossman.

All students will write a 25-page paper comparing two works of imaginative literature or memoirs that address the problem of configuring catastrophe. The course grade will consist of one-third for class participation and two-thirds for the paper. (Offered only once.)

Open to juniors and seniors. Limited to 15 students. Fall semester. President's Initiative Fund Lecturer Winter.

332. Cities, Schools, and Space. In America, a child's address, more than any other factor, often determines what kind of public education he or she will receive. A complex set of historical forces including local and federal housing policies, mortgage lending practices, highway construction, and school districting have channeled particular economic, racial, ethnic, and linguistic groups into particular neighborhoods, where many remain today. And because public schools are funded by local property taxes and influenced by neighborhood boundaries, they often become harnessed to a narrative of inequality. Yet recent Supreme Court rulings have severely circumscribed the strategies communities might employ to disrupt the linkage between residence and educational opportunity. This research seminar blends urban history with educational pol-

icy to explore how spatial relationships have shaped educational opportunity since World War II. It will investigate a range of historical, legal, and contemporary issues relevant to both the segregation and desegregation of American cities and their public schools in the twentieth century. Class meetings will alternate between seminar-style discussion and an intensive, hands-on study of one particular community—Cambridge, Massachusetts—noteworthy for the innovative strategies it has utilized to desegregate its public schools. This course involves a significant research component designed to expose students to a range of approaches including archival analysis and oral interviews. In particular, students will learn to utilize geographic information systems (GIS) to visualize the spatial evolution of inequality in urban communities like Cambridge and to analyze past, present, and future strategies to equalize educational opportunity in American cities.

This course provides intensive research experience. Limited to six juniors. Omitted 2011-12.

333. Advanced Topics in Latin America's Political Economy. This course is part of a new model of tutorials at Amherst designed to enable students to engage in substantive research with faculty. It is open to juniors interested in developing a senior thesis project on any topic pertaining to Latin America's political economy. The objective of the tutorial is to help students identify a researchable topic, master the relevant literature, develop a viable research design, learn to formulate causal arguments and address rival hypotheses, and finally, become comfortable with the academic practice of revising and resubmitting. Each student is free to choose his or her topic of inquiry, after close consultation with the instructor and other participants. Students are expected to work independently and meet jointly once a week to discuss progress. At various points during the semester, students should also be prepared to share their work, orally or in writing, with everyone else in the course. Final requirements will vary depending on the selected project and may include developing a thesis prospectus; writing a literature review; researching a topic in close collaboration with the instructor; collecting, analyzing and presenting data.

Open only to juniors in Political Science who have a proven interest in pursuing independent research on Latin America's political economy. Limited to 6 students. Spring semester. Professor Corrales

347. The King James Bible: Readings and Research. [Meets the pre-1800 requirement for English majors.] Two thousand and eleven marks the 400th anniversary of the publication of the King James Bible, the most widely printed book in the English language. Built on a century of English translations by writers from Tyndale to Cranmer, the new Bible was a masterpiece of intellectual collaboration and has had an incalculable influence on the language, literature and culture of the western world. This seminar will read substantial parts of the Old and New Testaments in the King James version and explore the 1611 text, along with its precedents and afterlife, as a foundation for research in literary and cultural studies. Students will practice both close and contextual reading, and they will learn how to frame research topics by means of analyzing past approaches and identifying open questions. Final projects may vary in form but will develop out of colloquy with the instructor and seminar members—a form of collective work best exemplified by the King James Bible itself.

Admission with consent of the instructor. Because the class offers an inten-

sive research experience, enrollment is limited to six juniors. Spring semester. Professor Bosman.

COMPUTER SCIENCE

Professors C. McGeoch, L. McGeoch, and Rager; Associate Professor Kaplan (Chair).

Major Program. The course requirements for the Computer Science major are COSC 111, 112, 161, 201, 261, and 301, and three additional Computer Science courses numbered above 201. Students with a strong background may be excused from taking COSC 111 and/or 112. It is recommended that such students consult with a member of the Department in the first year. Majors must pass at least nine Computer Science courses, so one or two additional electives are required for those who are excused from COSC 111 and/or 112.

Participation in the Departmental Honors program is strongly recommended for students considering graduate study in computer science. Such students should consult with a member of the Department as soon as possible to plan advanced coursework and to discuss fellowship opportunities. Most graduate programs in computer science require that the applicant take the Graduate Record Examination early in the senior year.

Comprehensive Examination. Each major must take an oral comprehensive examination during the senior year. A document describing the comprehensive examination, which covers COSC 112, 161, 201, and 301, can be obtained from the Department Coordinator. Majors are encouraged to take the exam early in the year if they have completed the covered courses.

Departmental Honors Program. The Honors Program in Computer Science is open to senior majors who wish to pursue independent research and to write a thesis. A student may apply to the program by submitting a proposal during the spring semester of the junior year. If the proposal is accepted, the student is admitted to the program, enrolls in COSC 498 for the fall semester, and begins research under the guidance of a faculty advisor. Students in COSC 498 meet together weekly to discuss their independent work. At the end of the fall semester, each student writes an extended abstract describing his or her work. Students whose abstracts show significant progress are admitted to COSC 499 and complete a thesis during the spring semester. A document describing the details of the Honors Program is available from the Department Coordinator. COSC 498 and 499 do not count as elective courses in completing the major in Computer Science.

105. Demystifying the Internet. This course provides an introductory survey of topics in computer science that are related to the Internet. Students will become familiar with the history and underlying structure of the Internet and with technologies such as email, web browsers, search engines, and web page design tools. We will learn about the science behind the technology: topics to be addressed include network design and network protocols, modern encryption methods, and applications of algorithmics and artificial intelligence to the design of search engines. Some time will also be spent considering social issues such as privacy, worms and viruses, spam, cookies, and encryption policy. Three class meetings per week, with occasional in-class lab sessions. This course does not provide prerequisite credit for any computer science course,

nor does it count towards the computer science major. No previous experience with computers is required.

Limited to 40 students. Spring semester. Professor C. McGeoch

111. Introduction to Computer Science I. This course introduces ideas and techniques that are fundamental to computer science. The course emphasizes procedural abstraction, algorithmic methods, and structured design techniques. Students will gain a working knowledge of a block-structured programming language and will use the language to solve a variety of problems illustrating ideas in computer science. A selection of other elementary topics will be presented, for example: the historical development of computers, comparison and evaluation of programming languages, and artificial intelligence. A laboratory section will meet once a week to give students practice with programming constructs. Two class hours and one one-hour laboratory per week.

Fall semester. Professors C. McGeoch and L. McGeoch. Spring semester: Professor L. McGeoch.

112. Introduction to Computer Science II. A continuation of COSC 111. This course will emphasize more complicated problems and their algorithmic solutions. The object-oriented programming paradigm will be discussed in detail, including data abstraction, inheritance and polymorphism. Other topics will include linked lists and trees and the use of finite-state machines in algorithm design. A laboratory section will meet once a week to give students practice with programming constructs. Two class hours and one one-hour laboratory per week.

Requisite: COSC 111 or consent of the instructor. This course is the appropriate starting point for most students with some prior programming experience. Fall and spring semesters. Professor Rager.

161. Computer Systems I. This course will provide an introduction to computer systems, stressing how computers work. Beginning with Boolean logic and the design of combinational and sequential circuits, the course will discuss the design of computer hardware components, microprocessing and the interpretation of machine instructions, assembly languages, and basic machine architecture. The course will also introduce operating systems topics, basic memory management, and topics in network communication. Projects will include the design of digital circuits and the simulation of operating system and network processes.

This course has no requisite and no programming experience is required. Fall semester. Professor Kaplan.

201. Data Structures and Algorithms I. This course is the first part of a two-semester sequence examining data structures (ways of organizing data so that it can be used effectively) and algorithms (the methods that can be used to manipulate data). The use of appropriate data structures and algorithms can often dramatically reduce the computational work needed to solve a problem. Topics examined in this course will include proof techniques, run-time analysis, heaps, hash tables, sorting, searching, and divide-and-conquer algorithms. The course will provide advanced programming experience and will emphasize the use of abstraction in program design.

Requisite: COSC 111. Spring semester. Professor L. McGeoch.

231. Programming Language Paradigms. The main purpose of a programming language is to provide a natural way to express algorithms and computational structures. The meaning of "natural" here is controversial and has produced several distinct language paradigms; furthermore the languages themselves have shaped our understanding of the nature of computation and of human thought processes. We will explore some of these paradigms and discuss the major ideas underlying language design. Several languages will be introduced to illustrate ideas developed in the course. Topics will include functional programming, declarative programming, and programming for concurrency and distributed computing. Offered in alternate years.

Requisite: COSC 112. Omitted 2011-12.

241. Artificial Intelligence. An introduction to the ideas and techniques that allow computers to perform intelligently. The course will discuss methods of representing knowledge and methods of solving general problems using heuristic search. It will also discuss the design of algorithms that learn and generalize from experience. Other topics will be chosen to reflect the interests of the class and may include: communicating in English, game playing, probabilistic reasoning, planning, vision and speech recognition, computers modeled on neurons, and the possibility and implications of the existence of non-human intelligence. Three class meetings per week. Offered in alternate years.

Requisite: COSC 112. Fall semester. Professor Rager.

261. Computer Systems II. This course will examine the principles and design choices involved in creating the software and hardware systems on which ordinary computer programs rely. It will develop advanced topics in computer processor architecture, cover the design of operating systems and runtime systems, and provide an introduction to programming language compilers. Architectural topics will include pipelines, out-of-order execution, symmetric multithreading, and multi-core cache management. Topics in operating and runtime systems will include virtual memory, file systems, linkers and loaders, virtual machines, memory allocators, and garbage collectors. Projects will involve the implementation of key concepts and structures.

Requisite: COSC 111 and 161. Spring semester. Professor Kaplan.

281. Networks and Cryptography. Computing networks have fundamentally changed the ways in which we use computers. The ubiquity of networks and their broad range of uses have created substantial challenges in the area of computer communication. Not only must data be delivered quickly and reliably from one computer to another, but in many cases that data must also be secure from eavesdroppers. Moreover, the recipient of the information often needs to be sure of the identity of the sender. Encryption can be used to achieve both security and authentication of information. This course will begin with the problem of communicating between two computers, followed by the problem of building generalized networks for an arbitrary number of computers. Networking topics will include layered network structure, signaling methods, error detection and correction, flow control, routing, and protocol design and verification. We will then examine in detail a variety of encryption schemes, how they can be used, and how secure they are. Cryptographic topics will include classical cryptosystems, the data encryption standard, public-key cryptography, key escrow systems, and public policy on encryption. Offered in alternate years.

Requisite: COSC 112 or 201. Omitted 2011-12.

301. Data Structures and Algorithms II. This course continues the exploration of data structures and algorithms that is begun in COSC 201. Topics include balanced search trees, amortized algorithms, graph data structures and algorithms, greedy algorithms, dynamic programming algorithms, NP completeness, and case studies in algorithm design.

Requisite: COSC 112 and 201. Fall semester. Professor C. McGeoch.

321. Computer Graphics. This course will explore the algorithms used to create "realistic" three-dimensional computer images. Major topics will include object representations (polygons, curved surfaces, functional models), rendering algorithms (perspective transformations, hidden-surface removal, reflectance and illumination, shadows, texturing), and implementation techniques (scan conversion, ray tracing, radiosity). Students will create images using OpenGL and Pixar's Renderman.

Requisite: COSC 112 or 201 or consent of the instructor. Spring semester. Professor Rager.

341. Applied Algorithms. We will look at recent advances in the design and analysis of data structures and algorithms, with an emphasis on real-world applications. Topics to be covered include approximation algorithms and heuristics for NP-hard problems; combinatorial optimization; new analysis techniques; and methods of algorithm engineering and experimental analysis of algorithms. The specific problem domains to be studied will vary from year to year, to reflect the state of the art in algorithm research. Students will read and present research papers and carry out small research projects to evaluate algorithm performance in realistic scenarios.

Requisite: COSC 201. Spring semester. Professor C. McGeoch.

371. Compiler Design. An introduction to the principles of the design of compilers, which are translators that convert programs from a source language to a target language. Some compilers take programs written in a general-purpose programming language, such as C, and produce equivalent assembly language programs. Other compilers handle specialized languages. For instance, text processors translate input text into low-level printing commands. This course examines techniques and principles that can be applied to the design of any compiler. Formal language theory (concerning regular sets and context-free grammars) is applied to solve the practical problem of analyzing source programs.

Topics include: lexical analysis, syntactic analysis (parsing), semantic analysis, translation, symbol tables, run-time environments, code generation, optimization, and error handling. Each student will design and implement a compiler for a small language. Offered in alternate years.

Requisite: COSC 112 and 161. Fall semester. Professor L. McGeoch.

390. Special Topics. Independent reading.

Fall and spring semesters.

401. Theoretical Foundations of Computer Science. This course covers basic mathematical concepts that are essential in computer science, and then uses them to teach the theory of formal languages and machine models of languages. The notion of computability will be introduced in order to discuss undecidable problems. The topics covered include: regular, context-free and

context-sensitive languages, finite state automata, Turing machines, decidability, and computational complexity. Offered in alternate years.

Requisite: None, although analytical aptitude is essential. Omitted 2011-12.

450. Seminar in Computer Science. The topic for spring 2011 was "Computing with Massive Data Sets." Modern computers have permitted enormous data sets to be built that contain, for example, mapping data, scientific observations, or records of commercial transactions. Although current disk technology makes it straightforward to store such a data set, it must be organized in a way that will permit it to be manipulated efficiently. Data structures that are appropriate for small amounts of data do not usually extend to massive data sets. Careful organization can also make it possible to display large data sets (or parts of them) in a way that is useful to users without being overwhelming. One of the problems that we will explore is efficient route-finding in large maps. We will discuss some of the approaches that have been proposed, along with ways of organizing map data to permit fast computations and techniques for streaming results to users.

Requisite: COSC 121 and 260. Omitted 2011-12.

461. Advanced Operating Systems. Computer operating systems are responsible for allowing multiple users and their programs to share the hardware resources of a single machine. The policies implemented in an operating system determine its ability to provide good performance, fair sharing, isolation between programs, and predictable behavior. There are many policy choices that determine these properties, and measuring their effect requires empirical experimentation and analysis.

This course will examine both basic and advanced policies that can be used to control process scheduling, memory management, disk scheduling, network bandwidth allocation, and power consumption. We will design and perform experiments to evaluate these policies, comparing them and analyzing their behavior. Experiments will involve both simulation and in-kernel implementation. Offered in alternate years.

Requisite: COSC 261 and either COSC 112 or 201. Spring semester. Professor Kaplan.

490. Special Topics. Independent reading.

Fall and spring semesters.

498. Senior Departmental Honors. Open to seniors with consent of the Department.

Fall semester. The Department.

499. Senior Departmental Honors. Open to seniors with consent of the Department.

Spring semester. The Department.

CREATIVE WRITING CENTER

Advisory Committee: Writer-in-Residence Hall (Director)[†]; Professors Ciepiela*, Douglas, Frank, Maraniss‡, and Sofield; Senior Lecturer von Schmidt; Visiting Writer Gage.

The Creative Writing Center offers courses in the writing of fiction, poetry, drama, non-fiction, and translation; in addition we sponsor a reading series, as well as class visits by practicing writers and editors. The work of the Center is interdisciplinary in that those who teach creative writing are drawn from various College departments.

The faculty of the Center strongly believes that creative writing should take place in the context of a liberal arts education. We also believe that students benefit from the discipline of writing from experience, real and imagined, and from submitting that writing, in small classes, to the criticism of instructors and other student writers. Because we believe that creative writing is in large part learned through creative reading, all faculty of the Center also teach courses in the reading of literature. We do not offer a major and do not invite students to formulate interdisciplinary majors in creative writing; instead we believe that the most desirable education for a writer is not a heavy concentration of writing courses, but rather a selection of such courses along with many others in literature and other subjects.

The Center does not offer courses independently: all of the courses listed below are located in various departments and count toward the major requirements of those departments. In addition to the courses listed here, students may arrange to take special topics courses with any faculty member willing to do so—including those who do not teach in the Center—and to undertake creative writing honors projects in their major departments.

Generally, pre-registration for creative writing courses is not allowed. Consult the Creative Writing web page (<https://cms.amherst.edu/academiclife/departments/cwc>) for information on admission procedures.

RELATED COURSES

Non-Fiction Writing. See ENGL 225.

Fiction Writing I. See ENGL 226.

Writing Poetry II. See ENGL 324.

Imitations. See ENGL 325.

Fiction Writing II. See ENGL 326.

The Poet's Prose. See ENGL 359.

Poetic Translation. See EUST 303.

Playwriting I. See THDA 270.

Playwriting Studio. See THDA 370.

[†]On leave fall semester 2011-12.

[‡]On leave spring semester 2011-12.

ECONOMICS

Professors Barbezat*, Nicholson, Rivkin, Westhoff, Woglom, and B. Yarbrough*; Adjunct Professor R. Yarbrough; Associate Professors Honig*, Kingston (Chair) and Reyes; Assistant Professors Ishii, Sims*, and Singh; Visiting Assistant Professor Furth.

Major Program. A major in economics comprises a sequence of courses that begins with ECON 111, a survey of current economic issues and problems and an introduction to the basic tools essential for all areas of economics. ECON 111 is a requisite for all other courses in economics, and for many courses there is no other requisite. After completing ECON 111 a student may enroll in a variety of applied courses. Students may be excused from the requirement of taking ECON 111 by demonstrating an adequate understanding of basic economic principles. Four specific ways of being excused from the ECON 111 requirement are: (1) Attaining a grade of 4 or 5 on both the macroeconomic and microeconomic portion of the Advanced Placement Exam; (2) Passing a placement exam that is given by the department typically at the beginning of each semester; (3) Attaining a grade of 6 or 7 on the higher level International Baccalaureate in Economics; (4) Attaining a grade of A on the A levels.

In addition to ECON 111, all majors must complete the sequence of core theory courses: ECON 300 or 301, 330 or 331, and 360 or 361. These courses can be taken in any order, but it is recommended that a student take ECON 300/301 or 330/331 before enrolling in ECON 360/361. In addition, it is not generally advisable to take more than one of the core theory courses in a given semester. The core theory courses must be completed at Amherst. In exceptional circumstances, a student may be permitted to substitute a non-Amherst course for one of the core courses. Such exceptions are considered only if a written request is submitted to the Department Chair prior to initiating the other work.

The major is completed by taking a number of elective courses in economics and passing a comprehensive exam. Majors in the Class of 2012, 2013, and 2014 must take a total of nine courses in economics, which include ECON 111, the core theory courses, and at least one upper-level elective numbered 404 to 479. Effective with the Class of 2015, majors must take a total of nine courses, including ECON 111, the core theory courses, and at least two upper-level electives. Honors students must take a total of ten courses. Non-Amherst College courses (including courses taken abroad) may be used as elective courses (excluding the upper level elective). Such non-Amherst courses must be taught in an economics department, and the student must receive one full Amherst College course credit for the work. Therefore, if a student were to take five courses abroad, which included two economics courses and for which Amherst College awarded four course credits, the work done abroad would be counted as the equivalent of one elective course in economics. If only one of the five courses were an economics course, the student would not receive any elective credits. Students who transfer to Amherst and wish to receive credit towards the major requirements for previous work must obtain written permission from the Chair of the department.

Requirements for Declaring an Economics Major. In addition to the requirements described above, students must attain a grade of B or better in ECON 111 or a

*On leave 2011-12.

grade of B– or better in an elective (numbered 205-275) before being allowed to register for a core course (numbered 300-361) or to add the economics major. Entering students who pass out of ECON 111 may register for a core course with consent of the instructor.

Departmental Honors Program. To be eligible to enter the honors program, a senior (or second-semester junior in an E Class) must have already completed Microeconomic Theory (ECON 300 or 301), Macroeconomic Theory (ECON 330 or 331) and Econometrics (ECON 360 or 361) with an average grade of 11.00 or higher. No exceptions to this rule will be allowed. Normally, all these core courses must be taken at Amherst. In exceptional circumstances, a student may be permitted to substitute a non-Amherst course for one of the core courses. Such exceptions are considered only if a written request is submitted to the Department Chair prior to initiating the other work. Therefore, a student considering writing a thesis and intending to study abroad should plan their course of study carefully, in consultation with economics faculty. Students who intend to enter the honors program are encouraged to take the advanced core theory courses, to gain some experience doing economic research, and to complete at least one upper-level elective prior to the senior year. Honors students take ECON 498, the Senior Departmental Honors Seminar, in the fall semester, and complete their honors essay under the guidance of an individual advisor in the spring semester, ECON 499. ECON 498 and 499 can both be counted as elective courses towards the major total course requirement (ten courses for honors students). Students who successfully complete ECON 498 and 499 do not have to take the comprehensive exam in economics.

Comprehensive Exam. A written comprehensive exam is given during the second week of the second semester to senior economics majors who have completed the core theory courses.

Graduate Study. Students who intend to pursue graduate study in economics are strongly advised to take additional courses in mathematics. Such students should plan on taking MATH 121 and 272, at a minimum, and ideally MATH 211 and 355 in addition.

Note on Pass/Fail Courses. ECON 111 may be taken on a Pass/Fail basis only by second semester juniors or seniors, and only with the consent of the instructor. Other departmental courses may be taken on a Pass/Fail basis at the discretion of the instructor. Majors may not use the Pass/Fail option in a course used to satisfy a major requirement.

111. An Introduction to Economics. A study of the central problem of scarcity and of the ways in which the U.S. economic system allocates scarce resources among competing ends and apportions the goods produced among people.

Requisite for all other courses in economics.

One lecture and three hours of discussion per week. Each section is limited to 35 Amherst College students. Fall semester: Professors Furth, Ishii, Kings-ton, Singh, and Westhoff.

One lecture and three hours of discussion per week. Each section is limited to 35 Amherst College students. Spring semester. Professors Singh and Woglom.

205. Poverty and Inequality. (Offered as ECON 205 and BLST 338 [US].) Highly politicized debate over the determinants of poverty and inequality and the desirability of particular government responses often obscures actual changes

over time in social and economic conditions. Information on the true impact of specific government policies and the likely effects of particular reforms becomes lost amid the political rhetoric. In this course we shall first discuss the concepts of poverty, inequality, and discrimination. Next we shall examine trends over time in the poverty rate, inequality of the earnings distribution, family living arrangements, education, crime, welfare reciprocity, and health. We shall focus on the U.S., but also study a small number of less developed countries. In the final section of the course, basic economic principles and the evidence from experience with existing government programs will be used to analyze the likely impacts of several policy reform proposals.

Requisite: ECON 111. Limited to 50 students. Spring semester. Professor Rivkin.

208. Economics of Education. Investments in education benefit individuals and society in a variety of ways. Education affects the productivity of the labor force, economic growth, the earnings of individuals, social mobility, the distribution of income, and many other economic and social outcomes. In 1990 educational expenditures exceeded seven percent of the Gross Domestic Product of the United States. A sector this large and important poses a number of serious policy questions-especially since it lacks much of the competitive discipline present in profit-making sectors of the economy. Should we increase expenditures? Are resources allocated efficiently? Equitably? How should the sector be organized? Who should bear the costs of education? Which policy changes will be effective? Many of these questions are part of the national policy debate. This course will use economic principles to study these and other issues which have been central to discussions of education policy.

Requisite: ECON 111 or consent of the instructor. Limited to 50 students. Fall semester. Professor Rivkin.

210. Environmental and Natural Resource Economics. Students in this course will explore society's use of the natural environment as a component of production and consumption. The allocation of exhaustible and renewable resources and the protection of environmental quality from an economic standpoint will be examined. Public policy avenues for controlling natural resource management and the environment will also be explored. Case studies include air pollution and acid rain, depletion of the ozone layer and the greenhouse effect, the solid waste crisis, and deforestation, among others.

Requisite: ECON 111. Limited to 50 students. Omitted 2011-12. Professor Sims.

214. Health Economics and Policy. Health care poses many pressing questions: Why do we spend so much on health care? Does this spending actually produce better health? How do health care institutions function? What is the appropriate role of government? How are we to judge the efficiency and equity of health care policy? By applying economic analysis to health, health care, and health care markets, health economics provides insight into these questions. In the first section of this course, we will assess the role of health care in the economy and apply economic models to the production of health and health care. In the second section of the course, we will study the structure of health care markets and the roles of key institutions. In the third section of the course, we will investigate the role of government and use our acquired knowledge to understand and evaluate health care policy and reform. Throughout this

analysis, we will pay careful attention to the nature of health care markets, the anatomy of market failures, and the implications for public policy. Empirical results, current issues, and public policies will be discussed throughout the course. In addition to technical problems and economic analyses, students will be asked to write analytical papers and participate actively in the discussion of current economic research and public policy.

Requisite: ECON 111. **Recommended:** any one of Microeconomics (ECON 300/301), Econometrics (ECON 360/361), or Statistics (MATH 130). **Limited to 35 students.** Spring semester. Professor Reyes.

225. Industrial Organization. This course examines the determinants of and linkages between market structure, firm conduct, and industrial performance. Some of the questions that will be addressed include: Why do some markets have many sellers while others have only few? How and why do different market structures give rise to different prices and outputs? In what ways can firms behave strategically so as to prevent entry or induce exit of rival firms? Under what circumstances can collusion be successful? Why do firms price discriminate? Why do firms advertise? Does a competitive firm or a monopoly have a greater incentive to innovate? In answering these and other questions, the consequent implications for efficiency and public policy will also be explored.

Requisite: ECON 111. **Limited to 50 students.** Spring semester. Professor Ishii.

227. International Trade. This course uses microeconomic analysis to examine economic relationships among countries. Issues addressed include why nations trade, the distributional effects of trade, economic growth, factor mobility, and protectionism. Also included are discussions of the special trade-related problems of developing countries and of the history of the international trading system.

Requisite: ECON 111. **Limited to 50 students.** Fall semester. Visiting Professor Furth.

235. Open-Economy Macroeconomics. This course uses macroeconomic analysis to examine economic relationships among countries. Issues addressed include foreign exchange markets, the balance of payments, and the implications of openness for the efficacy of various macroeconomic policies. Also included are discussions of the special macroeconomic problems of developing countries and of the history of the international monetary system. Not open to students who have taken ECON 435.

Requisite: ECON 111. **Limited to 50 students.** Omitted 2011-12. Professor B. Yarbrough.

237. Financial Globalization, Growth and Crises. This course surveys the recent wave of financial globalization and assesses both its merits and potential risks. In particular, we will examine the most important potential benefit of financial globalization, an increased rate of economic growth that can be a powerful tool in alleviating poverty. We will analyze the theoretical arguments for a growth-enhancing effect of globalization and discuss the empirical evidence. We will then turn to the most important potential drawback: the risk of a devastating financial crisis, particularly in emerging market economies that have only recently opened to international capital movements. Throughout the course we will emphasize the conditions and policies under which financial globalization is likely to be successful. The course will conclude with an analy-

sis of the effect of financial globalization, as well as increased trade openness, on inflation and the conduct of monetary policy.

Requisite: ECON 111. Consent of the instructor required for students who have taken ECON 435. Omitted 2011-12. Professor Honig.

245. Economic Development. An introduction to the problems and experience of less-developed countries, and survey of basic theories of growth and development. Attention is given to the role of policies pursued by LDCs in stimulating their own growth and in alleviating poverty. Topics include population, education and health, industrialization and employment, foreign investment and aid, international trade strategy and exchange rate management.

Requisite: ECON 111. Limited to 50 students. Spring semester. Professor Singh.

265. Money and Economic Activity. This course studies the monetary systems that facilitate exchange. Such systems overcame the limitations of barter with commodity monies such as gold, and gradually evolved into financial intermediaries that issue paper notes and bank deposits as money. Intermediaries in markets for insurance, debt, and equity are studied too. Also, the effects of financial markets on aggregate economic activity and the level and term structure of interest rates are studied. Not open to students who have taken ECON 423.

Requisite: ECON 111. Limited to 50 students. Fall semester. Professor Woglom.

271. Economic History of the United States, 1600-1860. The economic development of the United States provides an excellent starting point for an understanding of both this nation's history and its current economic situation. We begin with the colonial period and the creation of the nation and end with the Civil War and the breakdown of the Union. Throughout we provide an economic reading of the events and try to explain the conflicts and resolutions in economic terms.

Requisite: ECON 111. Limited to 35 students. Omitted 2011-12. Professor Barbezat.

272. Economic History of the United States, 1865-1965. The economic development of the United States provides an excellent starting point for an understanding of both this nation's history and its current economic situation. We begin with the reconstruction period after the Civil War and end with the Civil Rights Era and the War on Poverty. Throughout we provide an economic reading of the events and try to explain the conflicts and resolutions in economic terms.

Requisite: ECON 111. Limited to 35 students. Omitted 2011-12. Professor Barbezat.

275. Consumption and the Pursuit of Happiness. In the Declaration of Independence, the Founders called the "pursuit of happiness" an "inalienable right," yet both psychologists and economists have noted that we do not well understand the determinants of the attainment of happiness or contentment. In this course, we will examine the literature on well-being in both micro- and macroeconomic contexts. We will review the neoclassical model of utility maximization and contrast it to other modes of understanding how and why people make the decisions they do, as they pursue their happiness. On the macroeconomic side, we will attempt to understand what factors (e.g. growth, unemployment, inflation) seem most important for policy-makers to focus on in order to sustain their citizens' well-being. The course will also include opportunities for

students to examine their own consumption decisions and assumptions about the attainment of happiness.

Requisite: ECON 111. Limited to 50 students. Omitted 2011-12. Professor Barbezat.

300. Microeconomics. This course develops the tools of modern microeconomic theory and notes their applications to matters of utility and demand; production functions and cost; pricing of output under perfect competition, monopoly, oligopoly, etc.; pricing of productive services; intertemporal decision-making; the economics of uncertainty; efficiency, equity, general equilibrium; externalities and public goods. A student may not receive credit for both ECON 300 and ECON 301.

Requisite: At least a "B" grade in ECON 111 or a "B-" in ECON 205-275, or equivalent, and MATH 111, or equivalent. Fall semester: Professor Reyes. Spring semester: Professor Kingston.

301. Advanced Microeconomics. This course covers similar material to that covered in ECON 300 but is mathematically more rigorous and moves at a more rapid pace. A student may not receive credit for both ECON 300 and ECON 301.

Requisite: At least a "B" grade in ECON 111 or a "B-" grade in ECON 205-275, or equivalent, and MATH 211 or equivalent, or consent of the instructor. Fall semester. Professor Nicholson.

330. Macroeconomics. This course develops macroeconomic models of the determinants of economic activity, inflation, unemployment, and economic growth. The models are used to analyze recent monetary and fiscal policy issues in the United States, and also to analyze the controversies separating schools of macroeconomic thought such as the New Keynesians, Monetarists and New Classicals. A student may not receive credit for both ECON 330 and ECON 331.

Requisite: At least a "B" grade in ECON 111 or a "B-" in ECON 205-275, or equivalent, and MATH 111, or equivalent. Fall semester: Professor Woglom. Spring semester: TBA.

331. Advanced Macroeconomics. This course covers similar material to that covered in ECON 330 but is mathematically more rigorous and moves at a more rapid pace. A student may not receive credit for both ECON 330 and ECON 331.

Requisite: At least a "B" grade in ECON 111 or a "B-" grade in ECON 205-275, or equivalent, and MATH 121 or equivalent, or consent of the instructor. Spring semester. Professor Woglom.

360. Econometrics. A study of the analysis of quantitative data, with special emphasis on the application of statistical methods to economic problems. A student may not receive credit for both ECON 360 and ECON 361.

Requisite: At least a "B" grade in ECON 111 or a "B-" in ECON 205-275, or equivalent, and MATH 111, or equivalent. Fall semester: Professor Westhoff. Spring semester: Professor Rivkin.

361. Advanced Econometrics. This course studies the specification, estimation, and testing of econometric models based on the maximum likelihood and method of moments principles. It builds from mathematical statistics and utilizes matrix algebra, the rudiments of which will be introduced in the course. The course will also review applications of econometric models to various areas of micro and macroeconomics. A student may not receive credit for both ECON 360 and ECON 361.

Requisite: At least a "B" grade in ECON 111 or a "B-" grade in ECON 205-275, or equivalent, and MATH 130 and MATH 211 or equivalent. Fall semester. Professor Ishii.

404. Labor Economics. An analysis of the labor market and human resource economics. Issues concerning labor supply and demand, wage differentials, the role of education, investment in human capital, unemployment, discrimination, income inequality, and worker alienation will be discussed utilizing the tools of neoclassical economics. In addition, we shall examine the major non-neoclassical explanations of the perceived phenomena in these areas.

Requisite: ECON 300 or 301. Fall semester. Professor Rivkin.

416. Evaluating Social Policy. This is an upper-level seminar in social policy which examines a number of social programs in the United States, including Medicaid, the Earned Income Tax Credit, and Temporary Aid to Needy Families. The seminar will introduce you to the operation of these programs and will teach you how to use economic and econometric tools to evaluate them. Most of the course will be devoted to close reading and discussion of research papers, including discussion of the relative merits of various empirical and econometric techniques. Students will be asked to participate actively in class discussion, to make oral presentations, to evaluate empirical data, and to write analytical papers. Throughout the course, we will think broadly about the goals of social policy, always keeping the canonical tradeoff between efficiency and equity at the forefront. We will also consider the practical challenges faced not only by policymakers in designing effective policies but also by scholars in evaluating the effectiveness of those policies.

Requisite: Microeconomics (ECON 300/301) and Econometrics (ECON 360/361). Limited to 18 students. Spring semester. Professor Reyes.

420. Game Theory and Applications. Game theory analyzes situations in which multiple individuals (or firms, political parties, countries) interact in a strategic manner. It has proved useful for explaining cooperation and conflict in a wide variety of strategic situations in economics, political science, and elsewhere. Such situations can include, for example, firms interacting in imperfectly competitive markets, auctions, arms races, political competition for votes, and chess. This course will provide an introduction to the tools and insights of game theory. Though mathematically rigorous, emphasis will be on applications rather than on formal theory.

Requisite: ECON 300 or 301. Fall semester. Professor Kingston.

423. The Economics of Finance. A study of the role of financial markets in the efficient allocation of resources. We look at how financial markets: (1) enable the transfer of resources across time and space; (2) facilitate the reduction and management of risk; and (3) provide information about the future, which is important to public policymakers as well as private firms and individuals. The financial theories studied include: (1) the theory of present discounted values; (2) the capital asset pricing model; (3) the efficient markets hypothesis; and (4) the Black-Scholes model for the pricing of contingent claims.

Requisite: ECON 300 or 301. Limited to 35 students. Omitted 2011-12. Professor Woglom.

426. Law and Economics. This course introduces students to the ways in which legal issues can be examined using the tools of economic analysis. Topics

covered include: Property and contract law, accident law, family law, criminal law, financial regulation, and tax law. In all of these areas the intent is not to provide an exhaustive examination of the law, but rather to show how economic methods can contribute to an understanding of the basic issues that must be addressed by the law.

Requisite: ECON 300 or 301 or consent of the instructor. Fall semester. Professor Nicholson.

428. Mathematical Economics. This course provides a rigorous mathematical foundation in microeconomic theory. Topics may vary from year to year and will be chosen from among the following: constrained minima and maxima, method of Lagrange, Kuhn-Tucker conditions; profit functions, Hotelling's lemma, cost minimization, implicit demand functions, Shepherd's lemma, integrability; Marshallian demand functions, indirect utility functions, Roy's identity, Hicksian demand functions; envelope theorems; duality, Slutsky matrix, revealed preference; general equilibrium theory, existence of competitive equilibria, efficiency, the core, computation of economic equilibria; etc.

Requisite: ECON 300 or 301 and consent of the instructor. Omitted 2011-12. Professor Westhoff

435. Topics in Open-Economy Macroeconomics. A seminar in international macroeconomics, with an emphasis on emerging market economies. We will read and discuss empirical research papers. Topics covered will include financial globalization, banking and currency crises, exchange rate regimes, dollarization, and institutions and governance.

Requisite: ECON 235, 330 or 331. Limited to 20 students. Omitted 2011-12. Professor Honig.

442. Seminar in International Monetary Economics. This seminar examines the process of international macroeconomic policy coordination over the past three decades, for example, to deal with the large U.S. current account deficit and associated global imbalances. We begin by considering various concepts of international economic policy coordination and the level and distribution of benefits from such activity. We will discuss the various instruments (monetary, fiscal, and exchange rate policies) and forums (IMF, G-7) of policy coordination. We will review a dozen or so episodes of actual or potential policy coordination starting with 1970 and the breakdown of the Bretton Woods regime. We will consider whether the diagnosis was right, the policy framework was agreed upon, the policy actions or inactions were appropriate, and what lessons were learned. Students will make a presentation and write a paper on one of these episodes.

Requisite: ECON 235, 330/331 or consent of the instructor. Limited to 20 students. Omitted 2011-12.

455. Dynamic Macroeconomics. Modern macroeconomic policy analysis relies heavily on dynamic models such as Vector Autoregressions (VAR) and dynamic stochastic general equilibrium (DSGE) models. This course will introduce the theory behind these models, their parameterization using maximum likelihood estimation and calibration, and their applications to specific macroeconomic issues. Topics covered will include, but will not be limited to, determinants of aggregate fluctuations, the lags associated with monetary policy, the effects of increased global demand for commodities, the risk premium associated with stock returns, and forecasting macroeconomic aggregates. Stu-

dents will be asked to write a term paper employing these models to analyze empirical data of a specific country.

Requisite: ECON 300 or 301, 330 or 331, and 360 or 361. Limited to 20 students. Omitted 2011-12.

471. Economic History Seminar. We will begin by examining contemporary growth and development models and then apply them to the sweep of global economic history over the past 300 years. The course is a seminar, so students will be assessed on their close reading and their responses to articles and books assigned in the course. Students will engage directly with economic history issues and will produce an original piece of research by the end of the course.

Requisite: ECON 300 or 301 and 330 or 331. Limited to 15 students. Omitted 2011-12. Professor Barbezat.

475. Economic Growth. Income in the United States has increased more than tenfold over the last century, and incomes in the United States and most of Western Europe are at least 30 times higher than incomes in much of sub-Saharan Africa. This course explores what economists know about the process of economic growth that generated such outcomes. We will examine both formal theories of economic growth and the empirical literature on comparative economic growth, as well as examples of individual countries' growth experiences.

Requisite: ECON 360 or 361 and at least one of ECON 227, 235, 245, 300, 301, 330, or 331. Omitted 2011-12. Professor B. Yarbrough.

479. New Institutional Economics. All economic activity is embedded in a framework of institutions including both formal laws and contracts, and informal norms and conventions. Institutions constrain individual behavior and thereby affect resource allocation, income distribution, learning, and economic growth. This course introduces recent approaches to the study of institutions in economics and political science. Particular emphasis will be placed on recent applications to economic history and development, and to theories of institutional stability and change.

Requisite: ECON 420 or consent of the instructor. Spring semester. Professor Kingston.

490. Special Topics. Independent Reading Course. Full course.

Admission with consent of the instructor. Fall and spring semesters.

490H. Special Topics. Independent Reading Course. Half course.

Admission with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors Seminar. A seminar preparing senior economics majors to undertake independent research for their honors projects. Five or six topics of current interest will be studied.

Requisite: An average grade of 11.00 or higher in ECON 300/301, 330/331, and 360/361. Fall semester. Professor Reyes.

499. Senior Departmental Honors Project. Independent work under the guidance of an advisor assigned by the Department.

Requisite: ECON 498. Spring semester.

ENGLISH

Professor Emeritus Townsend; Professors Barale†, Cameron, Chickering, Cobham-Sander (Chair), Frank, Guttmann, O'Connell, Parker (Associate Chair), Peterson, Pritchard, K. Sánchez-Eppler, and Sofield; Associate Professors Bosman, Hastiet, and Parham† (Director of Studies); Assistant Professors Grobe, Hayashi†, and Nelson; Senior Lecturer von Schmidt; Writer-in-Residence Hall†; Visiting Writer Gaige; Dean Lieber; Visiting Professor Emeritus Berek; Visiting Assistant Professors Christoff and Johnston; Five College Associate Professors Degenhardt and Hillman; Five College Mellon Postdoctoral Fellow Sack; Simpson Lecturer Wilbur; Visiting Lecturers Acker, Bergoffen, Bronstein, Hennessy, Pritchett, and B. Sánchez-Eppler.

Major Program. Students majoring in English are encouraged to explore the Department's wide range of offerings in literature, film, culture, and creative writing.

Majoring in English requires the completion of ten courses offered or approved by the Department. The Department's courses are organized into four levels. The courses numbered in the 100s cover a variety of topics, but all center on close reading and frequent writing. The courses in the 200s introduce students to literary, film, and cultural studies, and to creative writing. Each of these courses engages with a particular approach, method, genre, medium, period, or discourse. Open to all, they are intended to provide majors with a foundational understanding of fields of study in English. The courses in the 300s address specific topics in film and cultural studies, individual authors, and literary history, criticism, and theory. This level also includes advanced creative writing. Courses in the 400s emphasize independent inquiry, critical and theoretical issues, and extensive writing. These courses are seminars, limited in enrollment and normally for junior and senior majors. Also in the 400s are senior tutorial courses. Majors are required to take at least one 100 course, at least three 200 courses, and a 400-level seminar. One of these courses must substantially address material from the period before 1800.

In designing their major, all students work closely with their advisor in defining an area of concentration within the range of offerings in English studies. Upon declaring the major, all students must submit to the Department a *statement of concentration* which defines a field of inquiry structured around no fewer than three interrelated English courses. This statement articulates the student's understanding of how the named courses cohere in a field of concentration, along with courses in other disciplines or languages that may be related to the primary focus of the English major. In consultation with the advisor, the statement of concentration is regularly reviewed and it may be revised to accommodate shifts of emphasis in the student's curricular choices. An updated concentration statement must be signed by the advisor and submitted to the Department in order to complete a major in English.

Majors may count towards the ten required courses up to three courses in creative writing. No more than two courses not offered by members of the Department may be counted towards the major, except with the recorded permission of the student's advisor. Because 400-level seminars can lead in the senior

*On leave 2011-12.

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

year to a tutorial project, the Department strongly urges majors to fulfill the seminar requirement during the junior year. The Department will not guarantee admission to a particular 400-level seminar in the second semester of the senior year.

In addition, in the fall of the senior year, majors must pass a *comprehensive* examination based upon an outside *reading list*. The current list, along with other information and announcements about the English major, is available on the Department's web page.

Departmental Honors Program. The Department awards Latin honors to seniors who have achieved distinction in course work for the major and who have also demonstrated, in a submitted portfolio of critical or creative work, a capacity to excel in composition. Students qualify for Latin honors only if they have attained a B+ average in courses approved for the major; the degree *summa cum laude* usually presupposes an A average.

Unlike other Amherst departments, English has no senior honors course. While students often include in their portfolios work that they complete in the Senior Tutorial (English 498/499), enrollment in these independent study courses is not a requirement for honors consideration.

To be considered for honors a student must submit to the Department a *portfolio*, which contains normally 50 to 70 pages of writing. The materials included may derive from a variety of sources: from work completed in the Senior Tutorial course(s); from Special Topics (English 490), composition, and creative writing courses; from projects undertaken on the student's own initiative; or from essays composed originally for other courses in the major (these essays must be revised and accompanied by a covering statement that describes in detail the nature of the project they constitute and comments thoughtfully and extensively upon the writer's acts of interpretation and composition). The Department does not refer to the portfolio as a "thesis" because that is simply one of many forms the portfolio may take. It may be, for example, a short film or video, a collection of essays or poems or stories, a play, a mixture of forms, an exploration in education or cultural studies.

Before a student can submit a portfolio, it first must be approved by his or her designated tutor or major advisor. If the portfolio is approved, a committee of faculty examiners is then appointed. Following an interview with the student, the committee conveys its evaluation to the whole Department, which then makes the final recommendation for the level of honors in English.

Senior Tutorial. Senior English majors may apply for admission to the Senior Tutorial (English 498/499) for either one or both semesters. Preregistration is not allowed. Appropriate tutors are assigned to students whose applications have been approved. The purpose of the Senior Tutorial is to provide an opportunity for independent study to any senior major who is adequately motivated and prepared to undertake such work, whether or not he or she expects to be considered for Latin honors at graduation. Admission to English 498/499 is contingent upon the Department's judgment of the feasibility and value of the student's proposal as well as of his or her preparation and capacity to carry it through to a fruitful conclusion.

Graduate Study. Students interested in graduate work in English or related fields should discuss their plans with their advisor and other members of the Department to learn about particular programs, requirements for admission,

the availability of fellowships, and prospects for a professional career. Many graduate programs in English or comparative literature require reading competence in several foreign languages; while to some extent these programs permit students to satisfy the requirement concurrently with graduate work, we would encourage those interested in graduate study to broaden their language skills while at Amherst. We would also encourage students to consider writing a thesis, for several reasons: to produce a polished writing sample they can submit with their application; to gain, and demonstrate, experience in sustained independent work; and to get a sense of the areas they might want to pursue in graduate school, some knowledge of which is essential for writing an effective admissions essay.

N.B. The English Department does not grant advanced placement on the basis of College Entrance Examination Board scores.

100 COURSES: Close reading and frequent writing in small sections.

111. Having Arguments. Using a variety of texts—novels, essays, short stories—this course will work to develop the reading and writing of difficult prose, paying particular attention to the kinds of evidence and authority, logic and structure that produce strong arguments. The authors we study may include Peter Singer, Aravind Adiga, Willa Cather, Toni Morrison, George Orwell, Charles Johnson, James Baldwin, Alice Munro, William Carlos Williams. This is an intensive writing course. Frequent short papers will be assigned.

Preference given to first-year students. Limited to 12 students. Fall and spring semesters. Dean Lieber.

115. Novels, Plays, Poems. A first course in reading fictional, dramatic, and lyric texts: stories, a major novel, one or more plays by Shakespeare, poems by Donne, Dickinson, Frost, and others.

Why does any writer—an Amherst College student, Philip Roth, Emily Dickinson, Shakespeare—say what he or she says one way rather than another? And what in the expression itself makes a story, a play, a poem effective, something a reader might care about, be moved or delighted by? We will try to answer these questions by reading primary examples of each genre, including much recent work, with close and sustained attention to details of expressive language. There will be frequent writing exercises.

The course will be taught in sections of 15 students. Preference will be given to first-year students. Fall semester. Professor Emeritus Berek (Mount Holyoke College) and Professors Cobham-Sander, Grobe, and Sofield.

120. Reading, Writing, and Teaching. Students, as part of the work of the course, each week will tutor or lead discussions among a small group of students at Holyoke High School. The readings for the course will be essays, poems, autobiographies, and stories in which education and teaching figure centrally. Among these will be materials that focus directly on Holyoke and on one or another of the ethnic groups which have shaped its history. Students will write weekly and variously: critical essays, journal entries, ethnographies, etc. Readings for the course will include works by Sylvia Ashton-Warner, James Baldwin, Judith Ortiz Cofer, John Dewey, Jonathan Kozol, Herbert Kohl, Sarah Lightfoot, John Stuart Mill, Abraham Rodriguez, Esmeralda Santiago, and Patricia Williams. Two class meetings per week plus an additional workshop hour and a weekly morning teaching assistantship to be scheduled in Holyoke.

Limited to 20 students. Fall semester: Professor Frank. Spring semester: Visiting Lecturer B. Sánchez-Eppler.

125. Representing Illness. With a focus on the skills of close reading and analytical writing, we will look at the ways in which writers imagine illness, how they try to make meaning out of illness, and how they use illness to explore other aspects of experience. This is not a course on the history of illness or the social construction of disease. We will discuss not only what writers say about illness but also how they say it: with what language and in what form they speak the experience of bodily and mental suffering. Readings may include drama by Sophocles, Molière and Margaret Edson; poetry by Donne and Mark Doty; fiction by José Saramago and Mark Haddon; and essays by Susan Sontag, Raphael Campo and Temple Grandin.

Preference given to first-year students. Limited to 15 students. Fall semester. Professor Bosman.

150. American Renaissance. A study of what might be referred to as "classical American literature" or "The Age of Emerson." The writers studied will be Emerson, Thoreau, Fuller, Hawthorne, Melville, Whitman, and Dickinson. Among the central questions asked are these: How successful were these writers in their efforts to create a distinctively American language and literature? What was their view of nature and of human nature? How did they dramatize social conflict? In what ways did they affirm or challenge traditional conceptions of gender? The course will pay close attention to the interactions of these writers with one another and will give particular emphasis to Emerson as the figure with whom the others had to come to terms.

Limited to 15 students. Spring semester. Professor Guttman.

152. Writers in Conversation. This course offers students an opportunity to explore the relationships of literary works to one another, their readers, and the field of literary studies. We will read a series of works written by American authors between 1880 and 1930, putting canonical and lesser-known writers into conversation with one another. The conversation theme will inform not only the works we read but also shape how we read, write, and "converse" in class and through assignments. For each set of readings, we will consider multiple conversations: the processes by which readers respond to texts, thereby participating in a dialogue with writers; the "cultural debates" to which the authors, their texts, and readers contribute; and the role of critics and literary criticism in shaping and sustaining discussions about writers and their works.

Preference given to first-year and sophomore students. Limited to 15 students. Fall semester. Visiting Lecturer Bergoffen.

153. New Women in America. (Offered as ENGL 153 and WAGS 112.) This course will examine the emergence of the "New Woman" as a category of social theory, political action, and literary representation at the turning of the twentieth century. Early readings will trace the origins of the New Woman as a response to nineteenth-century notions of "True Womanhood." Discussions will situate literary representations of women in larger cultural events taking place during the Progressive Era—debates over suffrage as well as their relationship to issues of citizenship, immigration, Jim Crow segregation, urbanization, and nativism. The course will focus on texts written by a diverse group of women that present multiple and, at times, conflicting images of the New Woman. Close attention will be paid to the manner in which these women writ-

ers constructed their fictions, particularly to issues of language, style, and form. Readings will include texts by Charlotte Perkins Gilman, Kate Chopin, Edith Wharton, Pauline Hopkins, Anzia Yezierska, and Sui Sin Far.

Preference given to first-year students and sophomores. Limited to 15 students. Spring semester. Visiting Lecturer Bergoffen.

156. American Wilderness. This course will explore the concept of wilderness in American culture. Americans have portrayed the less tamed region of the American landscape in a variety of ways: as a hostile space full of evil, as a rugged frontier that shapes individuals into Americans, and as a protected sanctuary for endangered species. In this class, we will focus on writings that explore the range of definitions and responses to the nation's wild spaces. Students will explore these issues in class discussions about the texts and in writing assignments that analyze and critique the readings and our own definitions of what makes a place "wild."

Limited to 15 students. Omitted 2011-12. Professor Hayashi.

159. Reading Regions, Reading the South. In the United States, as in many countries, we divide ourselves into regions. Differences in language and/or dialect, in history, in customs and politics, are often seen as legitimating regional divisions. The South has always held an especially powerful place in the American imagination, even before the Civil War. Through close encounters with texts and music, we will explore the differences *within* the South, the ways in which particular literary texts have come to be seen not just as representing the South but, in part, constituting its difference, and the complex roles played by race, ethnicity, and class. Among the writers and musicians we will study: Louis Armstrong, Ernest Gaines, Eudora Welty, Flannery O'Connor, Breece D.J. Pancake, William Faulkner, Hank Williams, and the Carter Family.

Limited to 15 students. Fall semester. Professor O'Connell.

180. Film and Writing. (Offered as ENGL 180 and FAMS 110.) A first course in reading films and writing about them. A varied selection of films for study and criticism, partly to illustrate the main elements of film language and partly to pose challenging texts for reading and writing. Frequent short papers. Two 80-minute class meetings and two screenings per week.

Limited to 25 students. Fall semester: Visiting Professor Johnston. Spring semester: Senior Lecturer von Schmidt.

200 COURSES: Foundation courses in literary, film, and cultural studies, and in creative writing.

211. Reading Historically. This course explores the relation between literature and history. How does fiction work to interpret and understand the past? Can literary texts serve as historical evidence, providing information about social conditions and beliefs in a particular place and time? In what ways might other sorts of historical documentation affect or amplify the reading of literature? We will address these questions through specific examples and through theoretical readings that address issues of narration, memory, and the continuance of the past. The theme changes each time the course is taught. In 2010 we will focus on American literature and in particular on writing that confronts the social "problem" of the unmarried woman. Texts will include Susanna Rowson's *Charlotte Temple*, Nathaniel Hawthorne's *The Scarlet Letter*, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Stephen Crane's *Maggie*, *A Girl of the Streets*,

Edith Wharton's *The House of Mirth*, Toni Morrison's *Sula*, and Mei Ng's *Eating Chinese Food Naked*.

Limited to 20 students. Fall semester. Professor K. Sánchez-Eppler.

212. American Literature in the Making: Colonies, Empires, and a New Republic. Over the last twenty-five years literary historians and critics have completely remade the field of American literature. The important artistic contributions of women, of African Americans, of Latinos, of Asian Americans, and of Native Americans have received attention and appreciation. In many instances long-forgotten texts have been uncovered and appreciated as first-rate works of art. Neglected artists like Willa Cather and James Weldon Johnson have been reread, re-seen. The goal of this four-semester sequence is to survey American literature from its beginnings to the present in a history that attempts to bring together what were once considered the classics with the most important of the newer additions to the body of American literature. In doing so our primary attention will be on texts of exceptional literary merit.

Once American literature began with the Pilgrims and Puritans, though they were latecomers among the Europeans in the Americas. In this course we will begin with the oral traditions of some of the native inhabitants and then read accounts from the European discovery and conquest, Spanish, French, and English: Columbus, Verrazano, Cartier, Cortes, Bradford, and others. Then we will read the literature of the settlers: diaries, sermons, captivity narratives, and autobiographies. In the eighteenth century we will follow the emerging literature of independence, not only that written by Anglo-Americans, but also the writings of Africans and African Americans like Olaudah Equiano. We will end the course with the literature of post-independence: novels by Charles Brockden Brown and Rebecca Rush.

Limited to 40 students. Omitted 2011-12. Professor O'Connell.

213. American Literature in the Making: Nineteenth Century to the Civil War. Over the last twenty-five years literary historians and critics have completely remade the field of American literature. The important artistic contributions of women, of African Americans, of Latinos, of Asian Americans, and of Native Americans have received attention and appreciation. In many instances long-forgotten texts have been uncovered and appreciated as first-rate works of art. Neglected artists like Willa Cather and James Weldon Johnson have been reread, re-seen. The goal of this four-semester sequence is to survey American literature from its beginnings to the present in a history that attempts to bring together what were once considered the classics with the most important of the newer additions to the body of American literature. In doing so our primary attention will be on texts of exceptional literary merit.

The course will cover the years from 1820 to 1920. These are the years when Anglo-American literature achieved an international reputation. They are also the years of African Americans' first intense and bitter struggle for liberation, and the years when the Euro-American conquest of the Indians was completed. The second half of the century also experienced the largest immigration in the history of the country until the post-1965 period, which enabled the United States to become the greatest industrial power in the world. The literature we will read is enmeshed in all these complex events: Cooper, Sedgwick, Emerson, Thoreau, Fanny Fern, Hawthorne, Melville, Harriet Beecher Stowe, and Frederick Douglass.

Limited to 40 students. Fall semester. Professor O'Connell.

214. American Literature in the Making: The Twentieth Century, 1900-1941.

Over the last twenty-five years literary historians and critics have completely remade the field of American literature. The important artistic contributions of women, of African Americans, of Latinos, of Asian Americans, and of Native Americans have received attention and appreciation. In many instances long-forgotten texts have been uncovered and appreciated as first-rate works of art. Neglected artists like Willa Cather and James Weldon Johnson have been reread, re-seen. The goal of this four-semester sequence is to survey American literature from its beginnings to the present in a history that attempts to bring together what were once considered the classics with the most important of the newer additions to the body of American literature. In doing so our primary attention will be on texts of exceptional literary merit.

The focus in this course will be on lesser-known writers alongside the "major" figures: James Weldon Johnson, Willa Cather, Nella Larsen, Fitzgerald, Sherwood Anderson, Ernest Hemingway, Zora Neale Hurston, Langston Hughes, Edward Dahlberg, Henry Roth, Tillie Olsen, Hisaye Yamamoto, Toshio Mori, Saul Bellow, Eudora Welty, James Baldwin and others.

Limited to 40 students. Omitted 2011-12. Professor O'Connell.

215. American Literature in the Making: The Twentieth Century, 1942-2007.

Over the last twenty-five years literary historians and critics have completely remade the field of American literature. The important artistic contributions of women, of African Americans, of Latinos, of Asian Americans, and of Native Americans have received attention and appreciation. In many instances long-forgotten texts have been uncovered and appreciated as first-rate works of art. Neglected artists like Willa Cather and James Weldon Johnson have been reread, re-seen. The goal of this four-semester sequence is to survey American literature from its beginnings to the present in a history that attempts to bring together what were once considered the classics with the most important of the newer additions to the body of American literature. In doing so our primary attention will be on texts of exceptional literary merit.

This course examines briefly the literature of World War II and then turns to Saul Bellow, Norman Mailer, Bernard Malamud, Philip Roth, and Lionel Trilling, the writers who made Jewish American literature a central part of American literature. Their dominance turned out to be quite brief and for the remainder of the century a rich abundance of writing appears, some of which can be labeled ethnically (American Indian, African American, Asian American, Latino), but what stands out is a range of imaginations and styles. Among the other writers we will read: James Baldwin, Toni Morrison, N. Scott Momaday, Maxine Hong Kingston, Chang-Rae Lee, Gloria Anzaldua, Anne Tyler, and Jane Smiley.

Limited to 40 students. Omitted 2011-12. Professor O'Connell.

221. Writing Poetry I. A first workshop in the writing of poetry. Class members will read and discuss each others' work and will study the elements of prosody: the line, stanza forms, meter, free verse, and more. Open to anyone interested in writing poetry and learning about the rudiments of craft. Writing exercises weekly. Limited enrollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course.

Limited enrollment. Fall semester: Visiting Lecturer Hennessy. Spring semester: Professor Sofield and Simpson Lecturer Wilbur.

225. Non-Fiction Writing. We will study writers' renderings of their own experiences (memoirs) and their analyses of society and its institutions (cultural criticism). Workshop format, with discussion of texts and of students' experiments in the genre. Students must submit examples of their writing to the English office. Three class hours per week.

Limited enrollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Professor Hayashi.

226. Fiction Writing I. A first course in writing fiction. Emphasis will be on experimentation as well as on developing skill and craft. Workshop (discussion) format.

Limited enrollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Fall semester: Visiting Writer Gaige. Spring semester: Professor Frank.

231. Three, Two, One: Reading Small Drama. How small can drama get while remaining "dramatic"? During the first half of the twentieth century, it was not unusual for a stage in America (or anywhere in the English-speaking world) to be filled with dozens of actors. Over the last sixty years, though, the crowds onstage have thinned. Today, three-, two-, and even one-person plays are as common as twenty-person plays once were.

In this course, we will study plays by American, British, Irish, and South African writers—from Eugene O'Neill and Samuel Beckett to Athol Fugard and Sarah Kane—who have found new inspiration within these tight constraints. In doing so, we will not only closely analyze dramatic texts, we will also look through those texts to imagine how they might shape our sense of space, sound, movement and image in the theater. Plays, after all—from the most "realist" to the most avant-garde—both reflect reality and compress or distort it in beautiful and strategic ways. We will also pay particular attention to the way in which drama creates and deploys character differently than novels or poems do.

Limited to 20 students. Spring semester. Professor Grobe.

240. Reading Poetry. A first course in the critical reading of selected English-language poets, which gives students exposure to significant poets, poetic styles, and literary and cultural contexts for poetry from across the tradition. Attention will be given to prosody and poetic forms, and to different ways of reading poems.

Fall semester: Professor Chickering. Spring semester: Professors Nelson and Sofield.

250. Reading the Novel. An introduction to the study of the novel, through the exploration of a variety of critical terms (point of view, narrative structure, tone, realism, irony, genre fiction) and methodologies (feminist, Marxist, post-colonial). We will draw on a selection of novels in English for illustration and discussion; possible authors include Jane Austen, Mary Shelley, Wilkie Collins, Henry James, Kazuo Ishiguro, John Edgar Wideman, Thomas Pynchon, Emma Donohue, David Foster Wallace. A question to which we will continually return: with what kinds of expectations for immersion and identification do we approach the novel—which, unlike poetry, we often consider a relatively easy and transparent form—and what kinds of pleasures might be gained when novels baffle or frustrate those expectations through their difficulty or sheer strangeness?

Preference given to sophomores. Limited to 35 students. Spring semester. Professor Frank.

255. Unreliabilities. This course is concerned with the problem of honesty in subjective expression. We will study both fictional and non-fictional first person narratives. Some narrators deliberately deceive, and some deceive without intending to. How does an elusive understanding of the self make even an "honest" narrator's project of telling harder, if not impossible? Readings will include works by Kazuo Ishiguro, Vladimir Nabokov, Joseph Mitchell, Janet Malcolm, Lauren Slater, and Geoff Dyer. Students will be required to produce both critical and creative writing. Creative writing experience preferred. Writing attentive.

Limited to 15 students. Spring semester. Visiting Writer Gaige.

260. Reading Non-Fiction. Close readings of texts—essays, memoirs, examples of "new journalism"—in what has been called the "fourth genre" (after novels, poems, and plays). The writers will be chosen from among Browne, Swift, Johnson, Emerson, Arnold, Wilde, Du Bois, Woolf, Stein, Orwell, Hemingway, Stein, Agee, Baldwin, Mailer, White, and Wallace.

Limited to 25 students. Omitted 2011-12. Professor Emeritus Townsend.

270. Reading Popular Culture: Screening Africa. (Offered as ENGL 270 and BLST 212 [A].) Against a backdrop that moves from *Heart of Darkness* to (PRODUCT)RED™, this semester we will focus on the current proliferation of "Africa" in the western imaginary. Such surges in interest about the continent are not new, and we will trace this literary and cultural phenomenon across the twentieth century, coming to settle mainly on contemporary American films. We will read our films as films, but also as cultural texts. We must wonder: Why these films now? Are there certain conditions under which the West turns to its imagination of Africa? And how might we account for the repetition of such turns over time? We will end the course in a consideration of cultural appropriation and what it means for expressive traditions. To get at this question, however, we will also look to some of the ways African filmmakers have responded to and have themselves appropriated elements of texts similar to those with which we began the semester.

Omitted 2011-12. Professor Parham.

280. Coming to Terms: Cinema. (Offered as ENGL 280 and FAMS 210.) An introduction to cinema studies through consideration of a few critical and descriptive terms, together with a selection of various films (classic and contemporary, foreign and American) for illustration and discussion. The terms for discussion will include, among others: *the cinematic image*, *mise en scène*, *montage and editing*, *narration in cinema*, *genre*, *authorship*. Frequent critical writing required.

Limited to 35 students. Fall semester: Professor Cameron. Spring semester: Visiting Professor Johnston.

281. Foundations and Integrations: Film and Media Studies. (Offered as ENGL 281 and FAMS 220.) "Foundations and Integrations" will be an annual team-taught course between a Critical Studies scholar and moving-image artist. A requirement of the Film and Media Studies major, it will build on critical analysis of moving images and introductory production work to develop an integrated critical and creative practice. The course will be focused in particu-

lar around themes and concepts and will help students develop ideas in both written and visual form.

Requisites: A foundations course in Critical Studies of Film and Media (such as "Coming to Terms: Cinema") and an introductory film/video production workshop. Open to sophomores, juniors, and seniors. Limited to 15 students. Spring semester. Professors Hastie and TBA.

287. Introduction to Media: Super 8 Film and Digital Video. (Offered as ENGL 287 and FAMS 228.) This course will introduce students to basic Super 8 film and digital video techniques. The course will include workshops in shooting for film and video, Super 8 film editing, Final Cut Pro video editing, lighting, stop motion animation, sound recording and mixing. Students will learn to think about and look critically at the moving and still image. Students will complete three moving image projects, including one Super 8 film, one video project, and one mixed media project. Weekly screenings will introduce students to a wide range of approaches to editing, writing, and directing in experimental, documentary, narrative, and hybrid cinematic forms. Screenings include works by Martha Rosler, Bill Viola, the Yes Men, Jennifer Reeves, Mona Hatoum, Guillermo Gómez-Peña, Dziga Vertov, D.A. Pennebaker, Jean-Pierre Gorin, Cécile Fontaine, and Johanna Vaude.

Admission with consent of the instructor. Limited to 13 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Spring semester. Five College Professor Hillman.

289. Production Workshop in the Moving Image. (Offered as ENGL 289 and FAMS 222.) The topic changes each time the course is taught. In spring 2011 the topic was "Narrative Cinema in a Global Context." The course introduces students to a diverse range of approaches to narrative filmmaking. Students gain skills in videomaking and criticism through project assignments, readings and analysis of critical discourses that ground issues of production. The course includes workshops in cinematography, sound recording, lighting and editing. Screenings will include works by Jia Zhangke, Claire Denis, Charles Burnett, and Lucrecia Martel. Students complete three video projects.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Omitted 2010-11. Five College Professor Hillman.

291. Coming to Terms: Literature. An introduction to contemporary literary studies through the analysis of a variety of critical terms, a range of literary examples, and the relations between and among them. The terms considered in spring 2011 were lyric, narrative, author, translation, and autobiography.

Preference given to sophomores. Omitted 2011-12. Professor Bosman.

292. Reading and Experience. By working through a combination of creative non-fiction, film, and prose texts, this introduction to literary theory explores some of the assumed tensions between experiences generally described as real and those described as imaginary. Over the course of the semester we will consider how literature enlarges personal experience, even as we also attend to what happens when art approaches the limits of representation. Some of our particular concerns will include: learning how to draw relationships between texts and their social and historical moments; how to question our own acts of learning about others through our consumption of media objects; and examining how personal identity itself might also be understood as a question of nar-

native. This semester will likely include texts by Kazuo Ishiguro, Daniel Defoe, J.M. Coetzee, Marlene Nourbese Philip, Stephen King, Herman Melville, and the Wachowskis.

Limited to 30 students. Omitted 2011-12. Professor Parham.

294. Literature and Ventriloquism. This course will explore *ventriloquism* as a literary and cultural phenomenon. What does it mean to “throw” one’s voice? How is a ventriloquized voice different from one’s “own”? Why has the possibility of ventriloquism stimulated the literary imagination from the ancient world to the present?

Discussion will focus on novels, poems, plays, films, and essays bearing on the relationship between voice and body. Requirements include voice-throwing and other in-class exercises, contributions to a class wiki, frequent short papers and a final exam.

Spring semester. Professor Parker.

295. Literature and Psychoanalysis. Why does it seem natural to read ourselves and other people in the same way that we read books? This course will introduce students to both psychoanalytic theory and literary interpretation, asking about their similarities as well as their dissonance. Why do novels of development and case-studies resemble one another? What can the Freudian understanding of the structure of the psyche teach us about the structure of narrative? And what do “illnesses” like hysteria and paranoia have in common with everyday acts of meaning-making and with the way we read literature? Each week pairing a psychoanalytic paper with a short story or novel, we will ask how psychoanalysis alters not only what we see in literary works, but also the way we understand our own acts of interpretation. Topics include the unconscious, dreams, childhood, the uncanny, desire, subjects and objects, and mourning.

Reading will include essays by Freud, Lacan, Winnicott, Melanie Klein, and others; and fiction by Jensen, Melville, Poe, Brontë, James, Flaubert, and Ishiguro.

Preference given to sophomores considering an English major. Limited to 20 students. Spring semester. Visiting Professor Christoff.

300 COURSES: Topics in film and cultural studies, individual authors, literary history, criticism, theory, and advanced creative writing.

300. Encountering Islam in Medieval and Renaissance Literature. [before 1800] This course provides an introduction to some of the most popular texts of the medieval and Renaissance periods in England by focusing on stories of Christian-Muslim encounter. These stories of interfaith conflict and union offer an important prehistory to the highly-charged relations between Christians and Muslims today. Such interfaith encounters lay at the center of numerous early modern texts, generating a wide variety of stories about love, warfare, friendship, and conversion. We will place these stories in their proper historical contexts, learning about the history of the Crusades as well as about the rise of English commerce with the Ottoman empire. How did literature contribute to the formations of religious, national, and racial identity? We will consider the interrelations between literary form and cultural history, as well as the significance of genre in shaping stories of Christian-Muslim encounter. Texts include poetry, prose, and drama by such authors as Geoffrey Chaucer, John Mande-

ville, Geoffrey of Monmouth, Edmund Spenser, William Shakespeare, Christopher Marlowe, Mary Wortley Montagu, and others.

Fall semester. Five College Professor Degenhardt.

301. The Moral Essay. [before 1800] The moral essay is a genre situated somewhere between literature and philosophy, between stories and sermons. "The essay interests itself in the narration of ideas," one critic writes, "in their unfolding." The moral essay is not about morals *per se* but about manners, about the way people live—and die. We will read essays by Montaigne, Bacon, Emerson, and Simone Weil.

Limited to 25 students. Spring semester. Professor Emeritus Townsend.

302. Dangerous Reading: The Eighteenth-Century Novel in England and France. (Offered as EUST 302, ENGL 302 [Meets the pre-1800 requirement for English majors.], and FREN 362.) Why was reading novels considered dangerous in the eighteenth century, especially for young girls?

This course will examine the development, during this period, of the genre of the novel in England and France, in relation to the social and moral dangers it posed and portrayed. Along with the troublesome question of reading fiction itself, we will explore such issues as social class and bastardy, sexuality and self-awareness, the competing values of genealogy and character, and the important role of women—as novelists, readers, and characters—in negotiating these questions. We will examine why the novel was itself considered a bastard genre, and engage formal questions by studying various kinds of novels: picaresque, epistolary, gothic, as well as the novel of ideas. Our approach will combine close textual analysis with historical readings about these two intertwined, yet rival, cultures, and we will pair novels in order to foreground how these cultures may have taken on similar social or representational problems in different ways. Possible pairings might include Prévost and Defoe, Laclos and Richardson, Voltaire and Fielding, Sade and Jane Austen. French novels will be read in translation. Two class meetings per week.

Fall semester. Professors Frank and Rosbottom.

306. Modern British and American Poetry, 1900-1950. Readings and discussions centering on the work of Thomas Hardy, W.B. Yeats, T.S. Eliot, Robert Frost, and Wallace Stevens. Some attention also to A.E. Housman, Edward Thomas, Ezra Pound, and William Carlos Williams.

Not open to first-year students. Omitted 2011-12. Professor Pritchard.

308. Expatriate Poets. Readings of poets who have chosen to live in a culture other than their own, with an emphasis on T.S. Eliot in London, Elizabeth Bishop in Brazil, Thom Gunn in California, and Agha Shahid Ali in New England. Two class meetings per week.

Spring semester. Writer-in-Residence Hall.

309. Proust. A critical reading in English translation of substantial portions of Marcel Proust's great work of fiction and philosophy, *A la Recherche du temps perdu* (*In Search of Lost Time*). An extended synopsis of the entire work will be provided. Class discussion and exercises will concentrate on major passages of the work (amounting to roughly half of the whole). Attention will be given to the tradition of critical commentary in English on Proust's work and its place as a document of European modernism. Two class meetings per week.

Requisite: Recommend prior study in nineteenth- or early twentieth-century

English or French novel. Not recommended for first-year students. Omitted 2011-12. Professor Cameron.

310. Queer Fictions. The period 1880 to 1920 appears to have been the moment of the emergence of modern sexuality in American and European culture and literature. The representation of proliferating forms of erotic desire, often veiled or coded, found rich and complex articulation in the discourse of literary modernism. The course will take advantage of recent historical and theoretical work (Foucault, Sedgwick, Butler and others) to approach writing by Melville, Cather, Henry James, R.L. Stevenson, Wilde, Forster, Lawrence, Woolf, Gide, Mann, Colette, and others. Attention will be paid to the work of Sigmund Freud in this period as being perhaps the queerest fiction of all.

Omitted 2011-12. Professor Cameron.

311. The Literature of Madness. A specialized study of a peculiar kind of literary experiment—the attempt to create, in verse or prose, the sustained illusion of insane utterance. Readings will include soliloquies, dramatic monologues and extended “confessional” narratives by classic and contemporary authors, from Shakespeare and Browning, Poe and Dostoevsky to writers like Nabokov, Beckett, or Sylvia Plath. We shall seek to understand the various impulses and special effects which might lead an author to adopt an “abnormal” voice and to experiment with a “mad monologue.” The class will occasionally consult clinical and cultural hypotheses which seek to account for the behaviors enacted in certain literary texts. Three class hours per week.

Requisite: Several previous courses in literature and/or psychology. Open to juniors and seniors and to sophomores with consent of the instructor. Fall semester. Professor Peterson.

312. Reading and Criticizing Novels. The novels read include ones by nineteenth-century English and American writers: Jane Austen, Dickens, Trollope, George Eliot, Henry James, Thomas Hardy, as well as ones more recent and less well-known. E.M. Forster’s *Aspects of the Novel* and James Wood’s *How Fiction Works* will be used as critical handbooks that address themselves to questions of narrative procedures and literary value. Papers are directed at improving the student’s resourcefulness as a reader and critic of fiction.

Omitted 2011-12. Professor Pritchard.

314. Sexuality and History in the Contemporary Novel. A study of American and British gay and lesbian novelists, from 1990 to the present, who have written historical novels. We will examine such topics as the kinds of expressive and ideological possibilities the historical novel offers gay and lesbian novelists, the representation of sexuality in narratives that take place before Stonewall, and the way these authors position queer lives in history. Novelists include Sarah Waters, Emma Donoghue, Jeanette Winterson, Leslie Feinberg, Alan Hollinghurst, Colm Tóibín, and Michael Cunningham.

Omitted 2011-12. Professor Frank.

315. The Revolutionary Tradition. In this course we will read novels about revolutionaries and about violent responses to oppression. Most were written for and about particular social problems. Yet revolutionaries often appeal to novelists precisely because they seem to represent much more than the social problem they seek to reform. The course examines the extent to which this representative quality can help and hinder a novel’s status as globally lasting

art. Two critical questions among the many we will explore are: How does the novel reconcile the long aims of literature with the urgent claims of the present? What happens when historically specific stories are smuggled across national borders, or revisited a century later? How, for example, does a novelist writing about Kenya, a former British colony, relate to the literary heritage of the British colonizers? Readings will include novels by Dickens, Dostoevsky, Turgenev, Henry James, Conrad, Ngugi, and others.

Limited to 20 students. Fall semester. Visiting Lecturer Bronstein.

317. Caribbean Poetry: The Anglophone Tradition. (Offered as ENGL 317 and BLST 252 [CLA].) A survey of the work of Anglophone Caribbean poets, alongside readings about the political, cultural and aesthetic traditions that have influenced their work. Readings will include longer cycles of poems by Derek Walcott and Edward Kamau Brathwaite; dialect and neoclassical poetry from the colonial period, as well as more recent poetry by women writers and performance ("dub") poets.

Omitted 2011-12. Professor Cobham-Sander.

318. Childhood in African and Caribbean Literature. (Offered as ENGL 318 and BLST 362 [A/CLA].) The course will concentrate on Caribbean authors. It explores the process of self-definition in literary works from Africa and the Caribbean that are built around child protagonists. We will examine the authors' various methods of ordering experience through the choice of literary form and narrative technique, as well as the child/author's perception of his or her society. French texts will be read in translation.

Open to first-year students with consent of the instructor. Spring semester. Professor Cobham-Sander.

323. Composition. Organizing and expressing one's intellectual and social experience. Twice weekly writing assignments: a sketch or short essay of self-definition in relation to others, using language in a particular way—for example, as spectator of, witness to, or participant in, a situation. These short essays serve as preparation for a final, more extended, autobiographical essay assessing the student's own intellectual growth.

Limited to 20 students. Open to juniors and seniors. Fall semester. Senior Lecturer von Schmidt.

324. Writing Poetry II. A second, advanced workshop for practicing poets. Students will undertake a longer project as well as doing exercises every week exploring technical problems.

Requisite: ENGL 221 or the equivalent. Limited enrollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Writer-in-Residence Hall.

325. Imitations. A poetry writing course, but with a strong emphasis on reading. Students will closely examine the work of various poets and periods, then attempt to write plausible imitations of their own, all by way of learning about poetry from the inside, as it were.

Omitted 2011-12. Writer-in-Residence Hall.

326. Fiction Writing II. An advanced level fiction class. Students will undertake a longer project as well as doing exercises every week exploring technical problems.

Requisite: Completion of a previous course in creative writing. Limited en-

rollment. Preregistration is not allowed. Please consult the Creative Writing Center website for information on admission to this course. Spring semester. Visiting Writer Gaige.

329. The Poetics of Performance. Poetry is not merely a written form; it is an oral art and a prompt to performance. Students in this course will learn to use "close listening," as well as the embodied experience of performing poetry themselves, in order to access poetic meanings that are unavailable through silent reading alone. This course will require both written analyses and performed repertoires of poetry. No prior performance experience is required.

Limited to 25 students. Fall semester. Professor Grobe.

330. Old English and *Beowulf*. This course has as its first goal the rapid mastery of Old English (Anglo-Saxon) as a language for reading knowledge. Selected prose and short poems, such as *The Wanderer* and *The Battle of Maldon*, will be read in the original, with emphasis on literary appreciation as well as linguistic analysis. After that, our objectives will be an appreciation of *Beowulf* in the original, through the use of the instructor's dual-language edition, and an understanding of the major issues in interpreting the poem. Students will declaim verses and write short critical papers. Three class hours per week.

Omitted 2011-12. Professor Chickering.

333. Chaucer's Shorter Poems. [before 1800] A study of Chaucer's "dream visions" and short lyric poems, which explore topics as diverse as love, death, fame, and politics. This course will introduce students to Chaucer's poetic style and themes, and to the medieval culture in which he lived. All texts will be read in Middle English (of which no prior knowledge is required).

Fall semester. Professor Nelson.

336. Renaissance Drama: The Places of Performance. The course surveys multiple forms of drama and spectacle in Renaissance England with special attention to the cultural articulation of space. We will consider the relation of a range of texts to their real and imagined performance sites-public theatres like the Globe as well as private playhouses, castles, fairgrounds, taverns, and the streets of London-asking what impact these places had on the dramas themselves, on their representation of public and private worlds, and on the social and political role of theatre in society at large. Reading will include works by Marlowe, Shakespeare, Jonson, Heywood, Middleton and Rowley, and Milton.

Requisite: Recommend a previous course in Shakespeare or Renaissance literature. Omitted 2011-12. Professor Bosman.

338. Shakespeare. [before 1800] Readings in the comedies, histories, and tragedies, with attention to their poetic language, dramatic structure, and power in performance. Texts and topics will vary by instructor.

Limited to 50 students. Fall semester: Professor Emeritus Berek (Mount Holyoke College). Spring semester: Professor Bosman.

339. Tragedy. This course offers a survey of tragedy as a genre of theatrical representation, charting the development and crisis of the form. We will read texts from the classical and contemporary dramatic repertoire coupled with theoretical readings and documentation of performance. Readings may include plays by Sophocles, Euripides, Shakespeare, Racine, Buchner, Miller and Parks, among others. Attendance at weekly screenings and/or local performances is required.

Spring semester. Five College Mellon Fellow Sack.

340. Major English Writers I. [before 1800] Readings in the literature of the British Isles from the medieval and early modern periods. We will read masterpieces of English literature by Chaucer, Shakespeare, and Milton alongside lesser-known works by anonymous authors, chroniclers, and women. Our focus will be on the emergence of a distinctly "English" literature, defined by shifting ideas of language, nation, and world from the seventh through seventeenth centuries.

Fall semester. Professor Nelson.

342. The Rise of the English Novel. Exploring the relations between literary form and socioeconomic change, this course examines the rise of the novel in England in the context of the rise of capitalism. Topics of discussion will include the novels' portrayals of subjectivity, the representation of female experience, the role of servants in the imaginary worlds of novels by ruling-class authors, and the early novel's affinity for and relation to criminality. Novels by Defoe, Richardson, Fielding, Sterne, Burney and Edgeworth.

Omitted 2011-12. Professor Frank.

344. Major English Writers II. Readings in the poetry and prose of six classic figures from the nineteenth century: Blake, Wordsworth, Keats, Byron, Tennyson, Matthew Arnold. Some attention given to Coleridge, Shelley, Browning.

Omitted 2011-12. Professor Pritchard.

346. Victorian Novel I. A selection of mid-nineteenth-century English novels approached from various critical, historical, and theoretical perspectives. In spring 2011 the course will focus on novels written around 1848, among them Disraeli's *Sybil*, Gaskell's *Mary Barton*, E. Brontë's *Wuthering Heights*, Dickens' *Dombey and Son*, Trollope's *Barchester Towers*, and Eliot's *Adam Bede*.

Spring semester. Professor Parker.

348. Modern British Literature, 1900-1950. Readings in twentieth-century writers such as Henry James, Bernard Shaw, Joseph Conrad, D.H. Lawrence, Wyndham Lewis, Ford Madox Ford, Virginia Woolf, Evelyn Waugh, W.H. Auden, Robert Graves, George Orwell, Ivy Compton-Burnett.

Not open to first-year students. Fall semester. Professor Pritchard.

349. James Joyce. Readings in *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and some portions of *Finnegans Wake*. Two class meetings per week.

Not open to first-year students. Spring semester. Professor Cameron.

355. Studies in Nineteenth-Century American Literature. This course will regularly examine, from different historical and theoretical stances, the literary and cultural scene in nineteenth-century America. The goal of the course is to formulate new questions and possibilities for investigating the history and literature of the United States. The topic changes each time the course is taught.

The topic for spring 2010 was Emily Dickinson. "Experience is the Angled Road / Preferred against the Mind / By—Paradox—the Mind itself—" she explained in one poem and in this course we will make use of the resources of the town of Amherst to play experience and mind off each other in our efforts to come to terms with her elusive poetry. The course will meet in the Dickinson Homestead, visit the Evergreens (her brother Austen's house, and a veritable time capsule), make use of Dickinson manuscripts in the College archives, and set her work in the context of other nineteenth-century writers including Helen Hunt Jackson, Walt Whitman, Edgar Allan Poe, and Harriet Jacobs. But as we

explore how Dickinson's poetry responds to her world we will also ask how it can speak to our present. One major project of the course will be to develop exhibits and activities for the Homestead that will help visitors engage with her poems. One class meeting per week.

Recommended requisite: ENGL 265. Not open to first-year students. Limited to 12 students. Omitted 2011-12. Professor K. Sánchez-Eppler.

356. Democracy and Education. The focus of the course will be on education within the United States. From the earliest days of the new republic Americans have linked the prospects of democracy with the quality and extent of educational opportunity. Two fundamental and contradictory questions, however, have shaped nearly every controversy: (1) Should education be a competitive system to establish and legitimate a hierarchy of merit? or (2) Should schools focus on the fullest development of each student so as to enable her or him to participate equally in a democratic society by contributing from her or his individual gifts and differences? Finally, another key and virtually silent assumption has shaped these debates: that schools are the primary generators of equality or inequality. One might argue that this assumption has functioned to help Americans evade greater and more substantial sources of inequality such as the corporate order, housing, access to medical care, and many others. The course will not seek to resolve these questions, but to explore how the different assumptions involved structure what can be taught and learned and by whom. The texts for the course will range across a number of disciplines: philosophy, cognitive psychology, literature, sociology, and political science and theory. John Dewey's *Democracy and Education* will be the framing text. Two class meetings per week.

Requisite: ENGL 120 or an equivalent course. Limited to 20 students. Omitted 2011-12. Professor O'Connell.

357. American Literary Realism and Modernism. A study of the emergence after the Civil War of works and theories of literary "realism" and of the movement's transformation into "naturalistic" novels and experimental "modernist" fictions of the early twentieth century. The course concludes with a brief look at a contemporary "postmodern" text. Special attention will be given to changing conceptions and renderings of racial, cultural, and sexual differences. Among the authors likely to be assigned are Howells, James, Twain, Dreiser, Norris, Chopin, Wright, Larsen, Hemingway, Toomer, Faulkner, and DeLillo. Three class hours per week.

Omitted 2011-12. Professor Peterson.

358. Readings in English and American Fiction, 1950-2000. Novels and short fiction, mainly comic, by such writers as Saul Bellow, Flannery O'Connor, Norman Mailer, Anthony Powell, Kingsley Amis, John Updike, Philip Roth, Nicholson Baker, Jonathan Franzen, Ian McEwan, Barbara Pym, Robert Stone, Richard Ford. The emphasis will be on developing students' ability to write useful criticism about the work and the writer in question.

Omitted 2011-12. Professor Pritchard.

359. The Poet's Prose. We'll be reading the letters, stories, and essays of writers who are much better known for their poetry, beginning with Walt Whitman's Civil War diaries, *Specimen Days*. Other writers will include Hart Crane (letters), Elizabeth Bishop (fiction), and Li-Young Lee and James Merrill (memoirs). Three class meetings per week.

Omitted 2011-12. Writer-in-Residence Hall.

360. Studies in African American Literature. (Offered as ENGL 360 and BLST 342 [US].) The topic changes each time the course is taught. In spring 2011 the topic was "The Weary Blues: Mourning in African American Literature and Culture." As a population generally familiar with the facts of living too hard and dying too soon, how have African Americans used their literary and cultural traditions to memorialize—to articulate and often to work through conditions of pain and loss? Using a variety of literary and cultural texts, including RIP murals, poetry, and music, this semester's topic examined the various ways African Americans express and aestheticize loss; how mourning often works as a foundation for militancy; and, most importantly, how loss is often recuperated through ideologies of art, love, and memory.

Limited to 20 students. Omitted 2011-12. Professor Parham.

361. Passing in Literature and Film. (Offered as ENGL 361, BLST 232 [US], and FAMS 372.) Is identity natural or cultural? This question has persisted through centuries of American writing, and many of the most interesting meditations on this question arise from books and films that deal with passing. Texts about passing, about people who can successfully pass themselves off as something different from what they were "born as," form an important subgenre of American culture because they force us to question some strangely consistent inconsistencies in how we define identity. If race, for example, signifies a real and material difference, how could there be such a thing as racial passing? But, at the same time, if race is "only" a social construction, then why is racial passing so often characterized as a crime against nature? Stories about passing often illustrate a fundamental ambivalence on the personal meaningfulness of biopower in America, and also reveal the nascent virtuality of worldly experiences more generally. That in mind, this course explores a broad range of literary and cultural texts, including novels by Charles Chesnutt, Percival Everett, and Danzy Senna, and film and televisual texts like *Gattaca*, *Avatar*, Sirk's *Imitation of Life*, and Eddie Murphy's "White Like Me."

Not open to first-year students. Limited to 30 students. Omitted 2011-12. Professor Parham.

364. Multiethnic American Literature. Ethnicity. What is it? What does it mean to be Irish American? African American? Jewish American? How does one experience being any one of these? What does literature by "ethnic" authors tell us about identity in America and how ethnicity, in particular, shapes how we tell stories? Moreover, what about the other side of that hyphenated identity—American? What does that mean in an increasingly diverse nation? These are some of the questions that will guide us during the semester as we read and discuss samples of American ethnic literature: poetry, oratory, prose, and memoir.

Limited to 30 students. Spring semester. Professor Hayashi.

365. Studies in American Literature. The topic varies from year to year. In fall 2008 the topic was "Twentieth-Century American Indian Literature." Before the twentieth century American Indian writing took the form of sermons, political statements, journalism, or a few remarkable autobiographies. But there was little in the way of poetry, short stories, or novels. Especially since the 1960s Indian writing has enjoyed what has been called a "renaissance," and there are a number of Indian writers who stand among the first ranks of American writers. We will attempt as comprehensive a survey as possible of the major

American Indian writers since 1960 across all genres, writers such as Louise Erdrich, James Welch, Gerald Vizenor, Leslie Marmon Silko, Linda Hogan, and Sherman Alexie. In addition the course will begin with a brief look at Indian writers of the first half of the twentieth century: Charles Eastman, John J. Mathews, and Darcy McNickle.

Omitted 2011-12. Professor O'Connell.

366. Making Asians: Asian American Identity in Literature and Law. Over the course of the semester, we will examine the construction of Asian American identity from the late 1800s to the present day. We will explore, in particular, how Asians in America have been represented and defined in the realms of law and literature, how these separate realms have intersected and informed one another. We will not only explore the formation of Asian American identity from the outside, but also from within this broad racial category, as reflected in works by Asian American authors and documentary filmmakers. The course will be strongly interdisciplinary and include readings in history, ethnic studies, legal studies, material culture, and literary criticism.

Limited to 30 students. Omitted 2011-12. Professor Hayashi.

368. Novel American Novels. This semester we will consider works by post-bellum writers who clearly emerged out of recognizable narrative traditions, but who nonetheless pushed the boundaries of those traditions, particularly vis-à-vis their inclusion of other media, disparate or conflicted genre desires, historical exigency, or some other kind of narrative emergency. Beginning with brief introductions to romanticism, realism, naturalism, and modernism in American literature, over the course of the semester we will work to understand the kinds of narrative strategies that have in different eras signified important shifts in what the novel "is" or prognosticated what it could be. We will end by investigating some genre-bending, media-crossing trends in contemporary prose narrative: graphic novels, hypertext media, and other kinds of hybrid texts. The novel is not dead, and it definitely remains novel. The diverse range of writers we will be reading this semester will likely include: Hawthorne, Chesnutt, Dreiser, Larsen, Faulkner, Toomer, Kingston, Tomasula, and Gayl Jones.

Spring semester. Professor Parham.

371. Victorian Lives. This course surveys the literature and culture of the Victorian era. Reading novels, poetry, and non-fiction, we will ask how the Victorians lived, worked, and played, and how they imagined such essential differences in lifestyle as those between the wealthy and the working classes, between men and women, and between the young and the old. Topics include the life of Queen Victoria, the "invention" of childhood, life-writing and gender, the Industrial Revolution and factory work, religious belief and secular culture, evolutionary science, and an essential Victorian literary obsession: gaining access to the minds and inner lives of others.

Fall semester. Visiting Professor Christoff.

379. Cinema and the Avant-Garde. (Offered as ENGL 379 and FAMS 380.) Throughout its history artists and filmmakers have experimented radically with cinema, exploring the limits of the medium. This course traces the history of experimentation and its relation to broader avant-garde movements in the arts, such as Symbolism, Dada, Constructivism, Surrealism, Abstract Expressionism, Pop, and Minimalism. Many of the filmmakers and movements

we will study set about creating a new type of film, as well as a new kind of film language, in an attempt to re-orient how individuals engage with art in their everyday lives. We will interrogate broad theoretical questions, such as: What is the avant-garde? What is the relation between cinema and different art movements? How are different revolutionary aesthetic practices tied to political projects? How are mainstream and avant-garde cinemas related? What can cinema do beyond providing representations and narratives? Besides theoretical and critical texts by Peter Bürger, Renato Poggioli, Annette Michelson and Michael Fried, we will examine manifestos and documents from the various movements, as well as historical studies. We will view films by artists such as Sergei Eisenstein, Dziga Vertov, Marcel Duchamp, Hans Richter, Jean Epstein, Luis Buñuel, Maya Deren, Andy Warhol, Tony Conrad, and Stan Brakhage. Two class meetings and one required screening per week.

Limited to 30 students. Fall semester. Visiting Professor Johnston.

380. The Non-Fiction Film. (Offered as ENGL 380 and FAMS 354.) The study of a range of non-fiction films, including (but not limited to) the "documentary," ethnographic film, autobiographical film, the film essay. Will include the work of Eisenstein, Vertov, Ivens, Franju, Ophüls, Leacock, Kopple, Gardner, Herzog, Chopra, Citron, Wiseman, Blank, Apter, Marker, Morris, Joslin, Riggs, McElwee. Two film programs weekly. Readings will focus on issues of representation, of "truth" in documentary, and the ethical issues raised by the films.

Limited to 25 students. Fall semester. Senior Lecturer von Schmidt.

385. Topics in Film Study: The Romance. (Offered as ENGL 385 and FAMS 352.) The topic changes each time the course is taught. In fall 2010 the topic was "The Romance." The romance, and the generic forms it has taken, in Hollywood and elsewhere: classical romance, melodrama, screwball comedy, romantic comedy, the musical. How has the screen romance variously reflected and/or shaped our own attitudes? We will look at examples representing a range of cultures and historical eras, from a range of critical positions. Two screenings per week.

Omitted 2011-12. Senior Lecturer von Schmidt.

387. Topics in Film Study: Knowing Television. (Offered as ENGL 387 and FAMS 215.) The topic changes each time the course is taught. In fall 2010 the topic was "Knowing Television." For better or worse, U.S. broadcast television is a cultural form that is not commonly associated with knowledge. This course will take what might seem a radical counter-position to such assumptions—looking at the ways television teaches us what it is and even trains us in potential critical practices for investigating it. By considering its formal structure, its textual definitions, and the means through which we see it, we will map out how it is that we come to know television.

Prior coursework in Film and Media Studies is recommended, but not required. Not open to first-year students. Limited to 30 students. Omitted 2011-12. Professor Hastie.

389. Production Seminar in the Moving Image: Performance, Video and Sound. (Offered as ENGL 389 and THDA 351.) This course will focus on creating a performance, music, and video piece on the themes of migration, displacement, memory and history. The piece will be developed through interdisciplinary experiments that emphasize the exploration of reciprocal relationships within and between the different media. Students will work individually

and in collaborative teams and will be involved in the conception, rehearsals and performances of an original performance work directed by the professors. One three-hour class meeting per week plus a lab session.

This course is for intermediate/advanced performers, videomakers, composers, and designers who have previous experience in any of the above media. Requisite: Previous experience in composition in video, theater, music, creative writing, and/or dance. Admission with consent of the instructor. Limited to 16 students. Omitted 2011-12. Five College Professor Hillman and Professor Woodson.

391. Readings in Media Theory and History. (Offered as ENGL 391 and FAMS 331.) What is a medium? Why has the term acquired its current theoretical prominence? How does it differ from discourse, genre, mode, format, and other such terms? This course surveys accounts of mediation from the ancient world to the present, focusing on key figures and historically-important texts (among them, Plato's *Republic*, Martin Heidegger's "The Question Concerning Technology" and "The Origin of the Work of Art," and Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction") before turning attention to our contemporary mediascape and some recent attempts to take its theoretical measure.

Not open to first-year students. Fall semester. Professor Parker.

392. The Linguistic Turn: Language, Literature and Philosophy. "The Linguistic Turn" is a first course in literary and cultural theory. Though it will devote some early attention to the principles and methods of linguistic analysis, this class is not conceived as an introduction to linguistics *per se*. We will be asking, instead, much broader questions about the nature of "language," among them whether there is such a thing, and, if so, why it has come to define for us the nature of our contemporaneity.

Open to juniors and seniors. Omitted 2011-12. Professor Parker.

393. Poetry and Theory: High Modernism, Late Modernism, Postmodernism. This course will focus on the major poets and schools of American poetry from 1900 to 1990, placing equal weight on each school's agenda. Inevitably, though, we will confront two related questions: how does one form and represent aesthetic judgment and what is the social basis for evaluations of taste. These questions will become evident as we analyze the often fractious (but also nourishing) dynamics of formation and counter-formation which govern the development of distinct schools and trends in poetry. Along the way we will try to unsettle a few cherished orthodoxies while contextualizing formal concerns within historical frameworks. Why, for instance, does Imagism emerge when it does and what drives its rejection of the past? How does the Cold War inflect the mid-century work of poets as distinct as Elizabeth Bishop and Charles Olson? Is there really such a deep divide between Allen Ginsberg, on the one hand, and Anne Sexton, on the other? Two class meetings per week.

Spring semester. Visiting Lecturer Pritchett.

394. The Grammar of English. This advanced course first reviews the structure and terminology of modern English grammar through descriptive and exemplary readings. Students then examine their own sentences and those of literary and non-literary texts with special attention to the relationship between syntax and style. We will learn the tropes and figures of classical rhetoric and apply them in frequent short papers of literary analysis of such writers as

Dr. Johnson, Henry James, Hemingway, Dickinson, Faulkner, Hopkins, Baldwin, Gibbon, Stein, or Brooks. Topics for study will include gender differences in usage, the social and political uses of prescriptive grammar, and the linguistic analysis of, like, non-standard spoken English.

Requisites: Two courses in English; exceptions by consent of the instructors. Open to juniors and seniors. Non-English majors are welcome. Limited to 30 students. Fall semester. Professors Barale and Chickering.

397. "Little" Magazines. This course will introduce students to the history and role of English-language literary magazines. We will begin with an overview of the function of literary, or "little," magazines in America, England, and Canada, learning how they shaped literary trends and launched the careers of major writers. Students will read both important defunct magazines and influential contemporary magazines (print and digital) and analyze their editorial visions and reasons for their success or failure. Students will also learn the nuts and bolts of editing and publishing a literary magazine today through involvement with *The Common*, the new print literary magazine based at Amherst College. Students will read and evaluate fiction and nonfiction submissions, submit edited manuscripts for discussion, and produce web content for *The Common Online*.

Requisite: One English course at the 200 level or higher. Limited to 15 students. Fall semester. Visiting Lecturer Acker.

400 COURSES: Independent inquiry, critical and theoretical issues, and extensive writing. These courses are seminars, limited in enrollment and normally for junior and senior majors.

410. Autobiography in the Middle Ages and Renaissance. Did medieval and early modern people think of themselves as individuals? What aspects of their personal experience did they record, and why? This seminar will examine medieval and Renaissance records of private experience, in the genre of autobiography or, to use its medieval name, confession. Reading writers as varied as Shakespeare, Chaucer, Augustine, and Anne Askew, we will explore the many varieties of confessional literature and life-writing that were available to and invented by early authors. As we examine first-person, experiential texts written in the centuries before "autobiography" became a well-defined genre, we will ask: What constitutes confessional literature? How do these texts bear on the construction of Western ideas of the individual? How do gender and class inform representations of individual experience? Texts not in English will be read in translation; Middle English and Renaissance English texts will be read in student-friendly editions with substantial notes.

Prior knowledge of Middle English helpful, but not required. Limited to 15 students. Omitted 2011-12. Professor Nelson.

415. The Unprinted Page: Working with Manuscripts. This course will focus on the manuscript culture of nineteenth- and early twentieth-century America, using manuscripts as a means of thinking about the act of writing, the implications of audience and publication, and the relations between the private and public word. We will study the private forms of diaries and letters. We will look at the traces of the writing process in manuscripts of ultimately published works—the window into the literary creation that manuscripts provide. We will also confront the problems raised by literary work that was never pub-

lished during its author's lifetime, heedful of the questions of social propriety and power that often inform what can and can't be published. Texts will include Julia Ward Howe's *The Hermaphrodite*, a "closet" manuscript of sexual indeterminacy written in the 1840s and only published in 2004; Hannah Crafts' *The Bondswoman's Tale*, a manuscript novel probably written in the late 1850s by a fugitive slave and first published in 2002; the manuscript books of Emily Dickinson; the posthumous publication process of Ernest Hemingway's *The Garden of Eden* and of Sylvia Plath's *Ariel* poems; and works like Edgar Allan Poe's "MS. Found in a Bottle" and Henry James' *The Aspern Papers* that tell anxious tales about manuscripts. The heart of the course, however, will be independent research with students drawing on rich local archives to do some manuscript recovering of their own.

Limited to 15 students. Juniors and Seniors only. Fall semester. Professor K. Sánchez-Eppler.

417. Americans in Paris. The story of American writers, artists, and musicians who lived and worked in Paris can be imagined as a drama in two acts. Act I, set in the 1920s, brings Ernest Hemingway, F. Scott Fitzgerald, and Gertrude Stein to center stage. Act II, set in the postwar years, belongs mainly to African American writers such as Richard Wright and James Baldwin. Although the spotlight is mainly on the writers, there are important roles for painters (Gerald Murphy), photographers (Man Ray), dancers (Josephine Baker), and musicians (Sidney Bechet). There is also a kind of epilogue in which the French present their view of the Americans in their midst. Foremost among the questions to be asked is this: how did their experience as "exiles abroad" alter and complicate these Americans' sense of their national, racial, sexual, and professional identities? Two class meetings per week.

Limited to 15 students. Spring semester. Professor Guttman.

431. Transnational Shakespeares. [before 1800] By studying selected Shakespeare plays and their afterlives in literature and performance, we will explore the fate of culture over centuries of global mobility. What qualities of Shakespeare's works render them peculiarly adaptable to a world of intercultural conflict, borrowing and fusion? And what light does the translation and adaptation of Shakespeare shed on the dialectic of cultural persistence and change? Our examples may include European literature and theater; American silent film and musicals; post-colonial appropriations in India, Africa and Latin America; and versions in the drama, opera and cinema of China and Japan. The course includes an independent research project on a chosen case study.

Requisite: ENGL 338 (Shakespeare). Limited to 15 students. Fall semester. Professor Bosman.

435. The Play of Ideas. Plot is never the only motor driving drama forward, though it is the most conspicuous. This class focuses on a long tradition of playwrights using argument—instead of, or alongside plot—to structure their plays. Readings in drama (mainly from the eighteenth century to the present) will be supplemented by consideration of the "dramatic" traditions in philosophy and in philosophical poetry. We will also pay particular attention to those playwrights who have written simultaneously in dramatic and essayistic forms. Why (and when) is thought theatrical? Featured playwrights include Addison and Steele, Ibsen, Shaw, Brecht, Churchill, and Kushner.

Limited to 15 students. Spring semester. Professor Grobe.

441. Lyrics Before the Lyric. [before 1800] No word for lyric poetry is in use in Europe until the sixteenth century. This course examines the poems written before and at the dawn of the definition of lyric poetry, in order to form our own working definition of a short, musical poem. We will read poetry by Sappho, Horace, Pindar, anonymous medieval writers, Richard Rolle, William Dunbar, and others, along with classical and medieval tracts on poetry and poetics. The course will conclude with readings from sixteenth- and seventeenth-century lyric poets (Wyatt, Surrey, Shakespeare, Donne) alongside the treatises that defined lyric for the first time (such as Sidney's *Defense of Poesy*). Does the "lyric" poem change once it is defined? How do later works speak to the earlier tradition?

Requisite: At least one previous English course, preferably in poetry. Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Nelson.

443. Four Poets: Donne, Herbert, Wordsworth, Frost. Who are the earlier poets whose work remains acutely alive in the minds of recent and contemporary poets, critics, scholars, and what Samuel Johnson called, respectfully, common readers? This seminar will consider the thesis that the short and mid-length poems of John Donne, George Herbert, William Wordsworth, and Robert Frost make the case that these poets belong high on the list of those who are read now with the kind of attention that the range of readers gives to today's major writers. Beginning with Donne in the 1590s and concluding with Frost in the 1950s, the work of the poets will be considered, in detail, from historical, formal, and religious/philosophical points of view. In addition, we will read examples of the abundant criticism devoted to each of the four.

Open to sophomores, juniors, and seniors, with preference to junior English majors. Although an English Department seminar, students not majoring in English are welcome. Limited to 20 students. Fall semester. Professor Sofield and Simpson Lecturer Wilbur.

446. The Lyric. Is any term in the study of literature more contested than *lyric*? Reaching agreement on a definition beyond Aristotle's obvious claim that lyric may be distinguished from epic and dramatic has proved impossible. Yet what critics have named lyric poems have been written for two and a half millennia, and for two centuries now the lyric has been the dominant poetic mode. With an eye to its literary-historical development, this seminar will undertake to read closely the English-language lyric from the sixteenth century to the present. Attention will be given to concurrent attempts to describe its properties, concluding with recent considerations of the genre. Two class meetings per week.

Limited to 15 students. Omitted 2011-12. Professor Sofield and Simpson Lecturer Wilbur.

450. Henry James. The course will trace the arc of James' development as a novelist. It will also concern itself with his writing about the form and conditions of the traditional novel in Europe and America as it approaches the crisis of early modernism at the turn of the twentieth century. Works to be considered will probably include, together with selections from his essays on fiction, *The American*, *The Portrait of a Lady*, *The Bostonians*, *The Ambassadors* and either *The Wings of the Dove* or *The Golden Bowl*. Two class meetings per week.

Limited to 15 students. Omitted 2011-12. Professor Cameron.

453. American Novelists: John Updike and Philip Roth. A study of two major writers whose works span five decades. Their careers will be followed by a chronological survey of each from the late 1950s to the present. They will be viewed biographically and historically, but mainly through close engagement with literary style.

Limited to 20 students. Spring semester. Professor Pritchard.

454. Faulkner and Morrison. (Offered as ENGL 454 and BLST 442.) William Faulkner and Toni Morrison are generally understood as two of the most important writers of the twentieth century, and indeed, the work of each is integral to American literature. But why are Morrison and Faulkner so often mentioned in the same breath—he, born in the South, white and wealthy, she, the daughter of a working-class black family in the Midwest? Perhaps it is because in a country that works hard to live without a racial past, both Morrison's and Faulkner's work bring deep articulation to the often unseen, and more commonly—the unspeakable. This class will explore the breadth of each author's work, looking for where their texts converge and diverge. And we will learn how to talk and write about the visions, dreams, and nightmares—all represented as daily life—that these authors offer.

Limited to 15 students. Omitted 2011-12. Professor Parham.

455. Memory, Haunting, and Migration in Contemporary American Novels by Women. (Offered as ENGL 455 and WAGS 495.) This course examines some of the many ways American authors have written about memory—memories of the past as well as of other places, about memories that refuse to be surfaced and memories that are at times not even of their protagonists' own lives. How, for instance, do writers portray the ways painful pasts have influenced their characters' senses of self-identity? What does it mean to suffer for a past whose details one does not even know? Is a truth freeing, or does overcoming the hidden and silent increase memory's burdens? What are some of the possibilities and limitations of portraying traumatic experiences in the novel form? And can "trauma" even mean the same thing across ethnic experiences? With such questions in mind we will look specifically at novels concerned with two of the foundational experiences of American civilization, slavery and migration, and at the pervasive problems of longing, disjuncture, and displacement endemic to such experiences. Authors we may read in this cross-cultural literature course include Maxine Hong Kingston, Edwidge Danticat, Gayl Jones, and Cynthia Ozick.

Limited to 15 students. Omitted 2011-12. Professor Parham.

456. Ghosts in Shells? Virtuality and Embodiment from Passing to the Posthuman. (Offered as ENGL 456, BLST 441 [US], and FAMS 451.) This class begins with narratives about individuals who pass—that is, who come to be recognized as someone different from whom they were sexually or racially "born as." Such stories suggest that one's identity depends minimally on the body into which one is born, and is more attached to the supplementation and presentation of that body in support of whichever cultural story the body is desired to tell. Drawing on familiar liberal humanist claims, which centralize human identity in the mind, these narratives also respond to the growing sophistication of human experience with virtual worlds—from acts of reading to immersions in computer simulation. But what kinds of tensions emerge when bodies nonetheless signify beyond an individual's self-imagination?

As technology expands the possibilities of the virtual, for instance surrogacy, cloning, and cybernetics, what pressures are brought to bear on the physical human body and its processes to signify authentic humanness? Rather than ask whether identity is natural or cultural, our discussions will project these questions into a not-so-distant future: What would it mean to take "human" as only one identity, as a category amongst many others, each also acknowledged as equally subject to the same social and biological matrices of desire, creation, and recognition? We will approach these questions through works of literature, philosophy, media history, and contemporary science writing.

Limited to 15 students. Omitted 2011-12. Professor Parham.

466. Representing Slavery. [before 1800] (Offered as ENGL 466, BLST 435 [US], and FAMS 314.) Mining a variety of archives in search of captivity narratives created by American slaves and their progeny, this class will use its materials to consider larger questions regarding the overlapping roles of voice, testimony, trauma, and narrative in cultural and historical understanding. Work for this semester will culminate in the production of a multimedia research project, but no previous familiarity with media production is required.

Limited to 15 students. Spring semester. Professor Parham.

470. Research Methods in American Culture. (Offered as AMST 468 and ENGL 470.) This course is designed to provide American Studies juniors (and others) with a methodological grounding in the discipline and an opportunity to write a research paper on a topic of their own choosing. We will engage a wide range of materials and methodologies in this course in order to grasp the broad interdisciplinarity of the field of American Studies. Through short written exercises addressing a variety of documents including manuscripts, journals, census records, images and printed books, students will gauge the utility of various methodological approaches to determine which are most useful for their own independent work. The major requirement of this course is a research paper, approximately 20-25 pages in length, that will be due at the end of the semester.

Limited to 20 students. Open to juniors and seniors as a research seminar; underclassmen admitted under special circumstances. Spring semester. Professor Sánchez-Eppler.

481. Inventing Film Theory. (Offered as ENGL 481 and FAMS 421.) As an upper-division seminar in film theory, this course will offer an in-depth examination of historically significant writings that analyze film form and its social functions and effects. Our particular focus will be on the production of film theory in a collective setting: the film/media journal. Thus the course will be organized by five units, each centering on a particular journal in generally chronological order: *Close Up*, *Cahiers du Cinéma*, *Film Culture*, *Screen*, and *Camera Obscura*. Through this structure, we will consider how ideas have developed and transformed, often in dialogue with one another and on an international stage. Our purpose will be threefold: to understand the context for the production and development of film theories; to comprehend a wide range of changing theoretical notions and methodologies; and to create our own dialogue with these works, considering especially their impact on their own contemporaneous film viewers and on viewing positions today. One three-hour class meeting and one film screening per week.

Prior coursework in Film and Media Studies is strongly recommended. Limited to 15 students. Omitted 2011-12. Professor Hastie.

482. Cinephilia. (Offered as ENGL 482 and FAMS 482.) This course focuses on cinephilia—a passionate, affective engagement with cinema—as a means of seeing both the movies themselves and our critical, historical understanding of them. While focusing on cinephilic figures (the archivist, the filmmaker, the critic, the theorist, the historian, the collector, the teacher, the student), we will also look at particular historical junctures in which cinephilia has arisen in earnest (the photogénie movement in 1910s and 1920s France; post-war French criticism and auteurist production; late twentieth-century enthrallment with international new wave movements). Through experiments with reading, writing, and viewing habits, we will inject theoretical work with experiential practices, ultimately asking how (and if) cinephilia might be mobilized today. One class meeting and one screening per week.

Prior film course recommended. Limited to 15 students. Spring semester. Professor Hastie.

484. Animating Cinema and New Media. (Offered as ENGL 484 and FAMS 484.) This seminar will explore theories of animation and new media in moving image culture. While animation is many times considered children's entertainment, this course situates it as the technical coincidence of life and movement while examining its relation to the nature of cinema and other media. Cinema is a privileged type of animation in the class, but one that exists in a long history of moving images that we will interrogate along with the roles different techniques and technologies play in that history's formation. We will begin with an examination of nineteenth-century optical devices like zoetropes and phenakistoscopes and then study handmade and industrial animation practices, finally working our way to digital special effects technology, machinima, and algorithmic cinema. Particular attention will be paid to the role of motion in the aesthetics of cinema and the sense of vitality objects and figures take on in film. How is life attributed to this illusion of movement? How is the threshold between the animate and inanimate used to define our understandings of media and mediation? To answer these questions we will read theoretical and historical texts by Donald Crafton, Sergei Eisenstein, Tom Gunning, Esther Leslie, and Lev Manovich and view films by artists such as Emile Cohl, Lotte Reiniger, Mary Ellen Bute, Chuck Jones, the Quay Brothers, Lewis Klahr, Cory Arcangel, Marjane Satrapi, and Takeshi Murata. One three-hour class meeting and one required screening per week.

Requisite: Prior coursework in Film and Media Studies. Limited to 15 students. Spring semester. Visiting Professor Johnston.

490. Special Topics. Independent Reading Courses.

Fall and spring semesters. The Department.

491. The Creole Imagination. (Offered as ENGL 491 and BLST 461 [CLA].) What would it mean to write in the language in which we dream? A language that we can hear, but cannot (yet) see? Is it possible to conceive a language outside the socio-symbolic order? And can one language subvert the codes and values of another? Questions like these have animated the creolité/nation language debate among Caribbean intellectuals since the mid-1970s, producing some of the most significant francophone and anglophone writing of the twentieth century. This course reads across philosophy, cultural theory, politics, and literature

in order to consider the claims such works make for the Creole imagination. We will engage the theoretical and creative work of Édouard Glissant, Maryse Condé, Wilson Harris, Derek Walcott, Kamau Brathwaite, Patrick Chamoiseau, Jamaica Kincaid, and Edwidge Danticat. We also will consider how these writers transform some of the fundamental ideas of psychoanalysis, poststructuralism, and critical historiography. At stake in our readings will be the various aesthetic and political aspects of postcolonial struggle—how to think outside the colonial architecture of language; how to contest and subvert what remains from history's violence; and how to evaluate the claims to authenticity of creolized New World cultural forms.

Limited to 20 students. Spring semester. Professor Cobham-Sander and Visiting Professor Drabinski.

498. Senior Tutorial. Open to senior English majors who wish to pursue a self-defined project in reading and writing. Students intending to elect this course must submit to the Department a five-page description and rationale for the proposed independent study by the end of the first week of classes in the fall semester of their senior year. Those who propose projects in fiction, verse, playwriting, or autobiography must submit a substantial sample of work in the appropriate mode; students wishing to undertake critical projects must include a tentative bibliography with their proposal. Preregistration is not allowed.

Admission with consent of the instructor. Fall semester.

498D. Senior Tutorial. A double course. This form of the regular course in independent work for seniors will be approved only in exceptional circumstances.

Fall semester.

499. Senior Tutorial. Students intending to continue independent work begun in ENGL 498 are required to submit, by the end of the first week of classes, a five-page prospectus describing in detail the shape of the intended project along with a substantial writing sample from the work completed in English 498. Students beginning a new project who wish to apply for English 499 must submit, by the end of the first week of classes, a five-page description and rationale for the proposed independent study. Those who propose projects in fiction, verse, playwriting, or autobiography must submit a substantial sample of work in the appropriate mode; students wishing to undertake critical projects must include a tentative bibliography with their proposal. Preregistration is not allowed.

Admission with consent of the instructor. Spring semester.

499D. Senior Tutorial. A double course. This form of the regular course in independent work for seniors will be approved only in exceptional circumstances.

Spring semester.

RELATED COURSES

The King James Bible: Readings and Research. See COLQ 347.

Friendship. See FYSE 104.

Romanticism and the Enlightenment. See FYSE 105.

Big Books. See FYSE 116.

Giving. See KENA 424.

The Rise of the Russian Novel. See RUSS 211.

ENVIRONMENTAL STUDIES

Advisory Committee: Professors Cox, Crowley‡, Demorest, Dizard† (Chair), Hunter‡, Moore, Servost and Temeles; Associate Professors Clotfelter, López, Martini, Miller, and Reyes; Assistant Professors Hayashit, Leise, McKinney, Melillo, and Sims*; Senior Lecturer Delaney; Visiting Assistant Professor R. Levin.

For many thousands of years, our ancestors were more shaped by than they were shapers of the environment. This began to change, first with hunting and then, roughly ten thousand years ago, with the beginnings of agriculture. Since then, humans have had a steadily increasing impact on the natural world. Environmental Studies explores the complex interactions between humans and nature. This exploration requires grounding in the natural sciences, the humanities, and the social sciences. Hence, majors in Environmental Studies must take six core courses which collectively reflect the subject's interdisciplinary nature. The required introductory course and senior seminar are taught by faculty from the natural sciences, the social sciences, and humanities. The senior seminar, offered in the fall semester, fulfills the comprehensive requirement.

For majors choosing to write an honors thesis, the senior seminar can also serve as a second thesis course in the fall semester. Beyond the required core courses, majors will take at least four courses from the list of electives. Majors are strongly encouraged to take courses from each of the two categories of electives, which span the different fields of environmental inquiry. Students who wish to satisfy a core or elective requirement with a Five College course or a course taken abroad must petition the Advisory Committee in writing and provide a syllabus or description of the course in advance of enrolling in the course. Students for whom Environmental Studies is a second major can count no more than two courses toward both majors.

CORE COURSES

120. The Resilient (?) Earth: An Introduction to Environmental Studies. Life has existed on Earth for nearly four billion years, shaped by massive extinction events. In the short span of the last 10,000 years, humans have become important agents in shaping global environmental change. The question this course considers is straightforward: Have humans been modifying the environment in ways that will, in the not distant future, cause another worldwide extinction event? There are no simple, much less uncontested, answers to this question. We will have to consider the ways we have altered habitats and ecosystem processes. We will also consider the economic consequences of disturbed ecosystems and assess contemporary policy responses intended to avert what some claim is an impending catastrophe.

Limited to 75 students. Spring semester. Professors Dizard and R. Levin.

210. Ecology. (Offered as BIOL 230 and ENST 210.) A study of the relationships of plants and animals (including humans) to each other and to their environment. We'll start by considering the decisions an individual makes in its daily life concerning its use of resources, such as what to eat and where to live, and

*On leave 2011-12.

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

whether to defend such resources. We'll then move on to populations of individuals, and investigate species population growth, limits to population growth, and why some species are so successful as to become pests whereas others are on the road to extinction. The next level will address communities, and how interactions among populations, such as competition, predation, parasitism, and mutualism, affect the organization and diversity of species within communities. The final stage of the course will focus on ecosystems, and the effects of humans and other organisms on population, community, and global stability. Three hours of lecture per week.

Requisite: BIOL 181 or ENST 120 or permission from the instructor. Not open to first-year students. Spring semester. Professor Temeles.

220. Environmental Issues of the Nineteenth Century. (Offered as HIST 104 [C] and ENST 220.) This course considers the ways that people in various parts of the world thought about and acted upon nature during the nineteenth century. We look historically at issues that continue to have relevance today, including: invasive species, deforestation, soil-nitrogen availability, water use, desertification, and air pollution. Themes include: the relationship of nineteenth-century colonialism and environmental degradation, gender and environmental change, the racial dimensions of ecological issues, and the spatial aspects of human interactions with nature. We will take at least one field trip. In addition, we will watch three films that approach nineteenth-century environmental issues from different vantage points. Two class meetings per week.

Spring semester. Professor Melillo.

228. Ethics and the Environment. (Offered as PHIL 225 and ENST 228) As our impact on the environment shows itself in increasingly dramatic ways, our interaction with the environment has become an important topic of cultural and political debate. In this course we will discuss various philosophical issues that arise in such debates, including: What obligations, if any, do we have to future generations, to non-human animals, and to entire ecosystems? How should we act when we are uncertain exactly how our actions will affect the environment? How should we go about determining environmental policy? And how should we implement the environmental policies we decide upon? What is the most appropriate image of nature?

Limited to 30 students. Spring semester. Professor Emeritus Kearns.

230. Introduction to Economics with Environmental Applications. (Offered as ENST 230 and ECON 111.) A study of the central problem of scarcity and the ways in which the U.S. economic system allocates scarce resources among competing ends and apportions the goods produced among people. We will apply core economic concepts to major environmental/natural resource policy topics such as global climate change, local air and water pollution, over-harvesting of renewable resources, habitat loss, and solid waste management.

Students who have already taken ECON 111 can satisfy the Environmental Studies requirement by taking ECON 210.

Limited to 25 Amherst College students. Omitted 2011-12. Professor Sims.

240. Introduction to Statistics. (Offered as MATH 130 and ENST 240.) This course is an introduction to applied statistical methods useful for the analysis of data from all fields. Brief coverage of data summary and graphical techniques will be followed by elementary probability, sampling distributions, the central limit theorem and statistical inference. Inference procedures include

confidence intervals and hypothesis testing for both means and proportions, the chi-square test, simple linear regression, and a brief introduction to analysis of variance (ANOVA). Some sections of MATH 130 have an environmental theme and are recommended for students interested in Environmental Studies. In Fall 2011, the environmental section will be section 02; in Spring 2012, it will be section 03. Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Each section limited to 20 students. Fall semester: Professor Liao and Post-doctoral Fellow Stratton. Spring semester: Professors Liao, Manack, and Post-doctoral Fellow Stratton.

498. Senior Seminar. The Senior Seminar is intended to bring together majors with different course backgrounds and to facilitate original independent student research on an environmental topic. In the early weeks of the seminar, discussion will be focused on several compelling texts (e.g., Rachel Carson's *Silent Spring* or Alan Weisman's *The World Without Us*) which will be considered from a variety of disciplinary perspectives by members of the Environmental Studies faculty. These discussions are intended to help students initiate an independent research project which may be expanded into an honors project in the second semester. For students not electing an honors project, the seminar will offer an opportunity to integrate what they have learned in their environmental studies courses. The substance of the seminar will vary from year to year, reflecting the interests of the faculty who will be convening and participating in the seminar.

Open to seniors. Fall semester. Professors Temeles and Moore.

OTHER SEMINARS AND TUTORIALS

410. Seminar on Invasive Species. Invasive species are the leading cause of extinction, accounting for 39 percent of known species extinctions on Earth. A recent report noted that invasive species in the United States cause major environmental damage and losses adding up to more than \$138 billion per year. There are approximately 50,000 non-native species in the U.S. and the number is increasing. But what, exactly, are invasive species, and why do they pose such tremendous problems for the conservation of biodiversity and the nations' economies? In this course, we will explore the biological, economic, political, and social impacts of invasive species. We will start by examining the life history characteristics of invasive species which make them likely to become pests, and the features of habitats which make them most susceptible to invasion. We will then consider the consequences of invasive species for loss of native biodiversity and the disruption of ecosystem processes, as well as their global environmental and political impacts. Lastly, we will address the tougher issues of what can be done to halt or eradicate invasive species once they have become established, and how to identify and prevent the introduction of potential pest species.

Requisite: ENST 120, BIOL 230, or consent of the instructor. Limited to 14 students. Not open to first-year students. Omitted 2011-12. Professor Temeles.

420. Seminar on Sustainable Agriculture and Human Populations. The current world human population numbers 6.7 billion people, and the United Nations estimates that 9 billion people will live on Earth in the year 2050. Will there be enough food for this many people, and can we sustain our current life-

style and agricultural practices in the future? These are among the questions asked in this course, which will address the biological, social, economic, and political aspects of agriculture and human population growth. Other questions to be addressed are: How have humans managed to sustain their current rate of population growth? What is the Green revolution? What are the environmental impacts of current agricultural practices? Can we feed the growing world population without destroying our environment, and if so, how? Is genetic engineering of crops a solution to world hunger?

Requisite: ENST 120 or 210 or BIOL 230 or consent of the instructor. Not open to first-year students. Limited to 14 students. Omitted 2011-12. Professor Temeles.

490. Special Topics. Independent reading course.

Fall and spring semesters. The Department.

499. Senior Departmental Honors. Spring semester. The Department.

RELATED COURSES

CATEGORY I: SCIENCE ELECTIVES

Adaptation and the Organism. See BIOL 181.

Animal Behavior. See BIOL 281.

Evolutionary Biology. See BIOL 321.

Chemistry and the Environment. See CHEM 108.

Atmospheric Chemistry. See CHEM 381.

Environmental Science: Global Warming and Energy Resources. See GEOL 109.

Surface Earth Dynamics. See GEOL 121.

Hydrology. See GEOL 301.

Seminar in Biogeochemistry. See GEOL 450.

Mathematical Modeling. See MATH 140.

Energy. See PHYS 109.

CATEGORY II: SOCIAL SCIENCES AND HUMANITIES ELECTIVES

Environmental and Natural Resource Economics. See ECON 210.

American Wilderness. See ENGL 156.

The Value of Nature. See FYSE 101.

Global Environmental History of the Twentieth Century. See HIST 105.

Environmental History of Latin America. See HIST 265.

Environmental History: Ecological Thinking and Practice in Europe, 1500 to the Present. See HIST 357.

Proseminar: Research and Writing. See HIST 402.

Commodities, Nature and Society. See HIST 411.

Law's Nature: Humans, the Environment and the Predicament of Law. See LJST 235.

The Political Economy of Petro States: Venezuela Compared. See POSC 351.

Environmental Psychology. See PSYC 246.

The Social Construction of Nature. See SOCI 340.

EUROPEAN STUDIES

Advisory Committee: Professors Barbezat*, Brandest†, Caplan, Chickering, Ciepiela*, Courtright, de la Carrera, Doran, Griffiths, Hewitt, Hunt†, Machala*, Maraniss‡, Rabinowitz, Rockwell, Rogowski, Rosbottom (Chair), Schneider; R. Sinos, Stallert†, Stavans, and Tiersky‡; Associate Professors Epstein†, Gilpint, and L. Katsaros*, Assistant Professors Brenneis, Engelhardt*, and Wolfson*; Five College Assistant Professor Long; Senior Lecturer Schütz.

European Studies is a major program that provides opportunity for independent and interdisciplinary study of European culture. Through integrated work in the humanities and social sciences, the student major examines a significant portion of the European experience and seeks to define those elements that have given European culture its unity and distinctiveness.

Major Program. The core of the major consists of eight courses that will examine a significant portion of European civilization through a variety of disciplines. Two of these courses will be EUST 121 and 122 (or the equivalent; see below), and two will be independent work during the senior year. In the second semester of the senior year, the student major writing a thesis may designate the research course as a double course (EUST 499D), in which case the total number of courses required to complete the major becomes nine. Comparative literary studies, interdisciplinary work in history, sociology, philosophy, music, performance, visual arts, architecture, political science, or economics involving one or more European countries are possible approaches for the student's required senior project.

Application to the major will be considered only after a student has taken at least one of EUST 121, 122, or an approved, similarly broad course in European history or culture. A second such required course will be taken during the sophomore year or as soon as the student elects a European Studies major. The student major will select four core courses in consultation with the Chair or major advisor. All majors shall complete a substantial course-based research project on some aspect of European culture by the end of their junior year. Prior arrangement for supervision must be made if a student intends to do this project while abroad.

All European Studies honors majors must complete a thesis. Should, during the senior year, the Program faculty decide that a declared major is not qualified to proceed to work on a thesis, the student may elect to do a substantial research project instead. Students may be recommended for Program honors only if they complete a thesis. Save in exceptional circumstances, a major will

*On leave 2011-12.

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

spend at least one semester of the junior year pursuing an approved course of study in Europe. All majors must give evidence of proficiency in one European language besides English, ideally one that is appropriate to their senior project. Upon return from study abroad, the student will ordinarily elect, in consultation with the Program Chair or major advisor, at least one course that helps integrate the European experience into the European Studies major.

121. Readings in the European Tradition I. Topics in the past have included readings and discussion of a series of related texts from Homer and Genesis to Dante: Homer's *Iliad*, selected Greek tragedies, Virgil's *Aeneid*, selections from the *Bible*, and from medieval texts. The theme this year will be "The Journey." Three class hours per week.

Open not only to European Studies majors but also to any student interested in the intellectual and literary development of the West, from antiquity through the Middle Ages. Required of European Studies majors.

Fall semester. Professor Doran.

122. Readings in the European Tradition II. In this course, we will discuss writings and art that have contributed in important ways to the sense of what "European" means. The course covers the intellectual and artistic development of Europe from the Renaissance to the 21st century. The course will use a chronological and/or thematic template that focuses on dominant and persistent preoccupations of the European imagination. We will study poetry, drama, the novel, the essay, painting, photography, and film. In the past, we have studied works by Cervantes, Shakespeare, Montaigne, Molière, Mann, Swift, Voltaire, Wordsworth, Austen, Marx, Flaubert and Tolstoy. We have looked at art ranging from Velásquez to Picasso, filmmakers from Chaplin to Godard. This course welcomes all students who enjoy studying literature and essays in depth, as well as those interested in the visual arts. Required of European Studies majors.

Spring semester. Professor Rosbottom.

125. Early Modern Europe. (Offered as HIST 125 [EU^P] and EUST 125.) This introductory survey covers Western, Central and Eastern Europe and the European parts of the Ottoman Empire during the period from approximately 1500 to 1800. It looks at the main political developments of the period, with special attention to court culture, rebellions and revolutions, colonial expansion and contraction, and the clash of states and empires. It examines new developments in long-distance trade, agriculture, industry, finance, warfare, media and the arts, and their impact on social life, politics and the environment. It looks at the emergent slave systems of Europe and her colonies as well as the Ottoman Empire. And it analyzes religious conflict and accommodation with respect to Catholics, Protestants, the Eastern Orthodox, Jews, Muslims and "non-believers." The course aims to uncover the political, ethnic and religious diversity of Early Modern Europe as well as to plumb the roots of present-day conflicts and controversies about the historical definition of "Europe" and "Europeans." Two class meetings per week.

Omitted 2011-12. Professor Hunt.

132. Art and Architecture of Europe from 300 to 1500 C.E. (Offered as ARHA 132 and EUST 132.) By learning how specifically to encounter the transcendent symbolism of the catacombs of Rome, the devotional intensity of monastic book illumination, the grandeur and vision of the first basilica of

St. Peter, the Byzantine church of Hagia Sophia, and selected monasteries and cathedrals of France, we will trace the artistic realization of the spiritual idea of Jewish and Christian history from the transformation of the Roman Empire in the fourth century C.E. to the apocalyptic year of 1500 C.E. Several prophetic masterpieces by Albrecht Dürer, Leonardo da Vinci and Michelangelo Buonarroti completed on the very eve of the modern world will reveal a profound "forgotten awareness" crucial to our collective and private well-being but long obscured by the "renaissance" bias that called this period "medieval." Two class meetings per week.

Omitted 2011-12. Professor Upton.

133. Europe in the Twentieth Century. (Offered as HIST 132 [EU] and EUST 133.) This course offers a broad survey of European history in the twentieth century. It will cover events such as World War I; the Bolshevik Revolution and the ensuing Soviet experiment; the Spanish Civil War; Nazism, World War II, and the Holocaust; the Cold War in Europe; the collapse of communism; and the Balkan Wars in the 1990s. In addition, the course will focus on the broad themes of twentieth-century European history: the confrontation between liberalism, fascism, and communism; the role of nationalism; the development of the welfare state; the decline of Europe's role in the world; the movement for European unity; and changing notions of race, class, and gender during the course of the century. Course materials will focus on primary documents, including films, memoirs, novels, political manifestos, and government and other official documents. Three class meetings per week.

Limited to 60 students. Spring semester. Professor Epstein.

135. Art and Architecture of Europe from 1400 to 1800. (Offered as ARHA 135 and EUST 135.) This course is an introduction to painting, sculpture, and architecture of the early modern period. The goal of the course is to identify artistic innovations that characterize European art from the Renaissance to the French Revolution, and to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation. In addition to tracing stylistic change within the oeuvre of individual artists and understanding its meaning, we will investigate the varied character of art, its interpretation, and its context in different regions, including Italy, France, Spain, Germany and the Netherlands.

Limited to 30 students. Spring semester. Professor Courtright.

145. The Modern World. (Offered as ARHA 145 and EUST 145.) This course will explore the self-conscious invention of modernism in painting, sculpture and architecture, from the visual clarion calls of the French Revolution to the performance art and earthworks of "art now." As we move from Goya, David, Monet and Picasso to Kahlo, Kiefer and beyond, we will be attentive to changing responses toward a historical past or societal present, the stance toward popular and alien cultures, the radical redefinition of all artistic media, changing representations of nature and gender, as well as the larger problem of mythologies and meaning in the modern period. Study of original objects and a range of primary texts (artists' letters, diaries, manifestos, contemporary criticism) will be enhanced with readings from recent historical and theoretical secondary sources.

Limited to 75 students. Omitted 2011-12. Professor Staller.

201. Napoleon's Legends. Napoleon Bonaparte's legacy in French domestic and international politics and military strategy profoundly influenced nineteenth-century Europe. But so did the legends surrounding him, created before his great defeat and exile, and nurtured after his death in 1821. In painting, caricature, and sculpture, literature, music, and film, the legends—positive and negative—of Napoleon have served many ends. The cultural complexity of nineteenth- and twentieth-century Europe becomes clearer when one understands the motives behind and results of these representations of Napoleon.

In this course, we will study painting (e.g., David and Goya), narrative fiction (e.g., Balzac, Stendhal, and Tolstoy), poetry (e.g., Wordsworth and Hugo), music (e.g., Beethoven), urban history and architecture (e.g., of Paris), and the silent and sound films of our century (e.g., Gance). We will examine how different generations and a variety of cultures appropriated the real and imagined images of Napoleon for social, political, and artistic ends, and thereby influenced the creation of modern Europe. Three class hours per week.

Omitted 2011-12. Professor Rosbottom.

202. World War II in European Literature and Film. This course is designed to introduce students to the impact that World War II (1939-1945) had and continues to have on the society and culture of several European nations. As the last of the generation that lived during the war passes on, their grandchildren persist in raising questions about the reasons and effects of this political cataclysm. During the war, and afterwards with more or less intensity, writers and filmmakers made and have made attempts to analyze and represent the memories, the guilt, and the false histories that the war left behind in every involved nation.

The course will examine the ethics of historical memory, the sincerity of representation, the clever use of history for political purposes. It will also probe and analyze persistent myths of the war as well as discover stories and facts that have been ignored or forgotten. Finally, the course will look at alternative scenarios, that is, "what if" narratives.

Readings might include works by Camus, *The Plague*, Fallada, *Every Man is Alone*, Modiano, *Dora Bruder*, Jünger, *On the Marble Cliffs*, Semprún, *The Long Journey*, De Gaulle's and Churchill's memoirs, Némirovsky, *La Suite française*, and Levi, *The Periodic Table*. Films might include Rossellini's *Rome: Open City* and *Germany: Year Zero*, Bresson's *Pickpocket*, Holland's *Europa, Europa*, Clouzot's *Le Corbeau*, Reed's *The Third Man*, Wyler, *Mrs. Miniver*, and Peterson, *Das Boot*.

The class will study how nations too have attempted to make sense of this hecatomb, seeking explanation, expiation, and often excuses. We will also study how the Second World War's legacy still affects contemporary European culture and politics.

Spring semester. Professor Rosbottom

203. Cityscapes: Imagining the European City. Cities, the largest human artifact, have been at the center of Europeans' relationships with nature, gods, and their own kind since their first appearance. With the advent of capitalist energy, the European city went through radical change. The resultant invention, reinvention and growth of major metropolises will be the subject of this course.

We will discuss histories and theories of the city and of the urban imagination in Europe since the 18th century. We will consider Paris, London, Berlin, Rome, and St. Petersburg among others, and the counter-example of New York

City. We will study examples of city planning and mapping, urban architecture, film and photography, painting, poetry, fiction, and urban theory. And, we may study Atget, Baudelaire, Benjamin, Calvino, Dickens, Joyce, Rilke, Truffaut, Zola, and others.

Questions addressed will include: To what extent do those who would "improve" a city take into account the intangible qualities of that city? How do the economics of capital compromise with the economics of living? How does the body-healthy and unhealthy-interact with the built environment? How and why does the imagination create an "invisible city" that rivals the "real" geopolitical site? Two classes per week.

Omitted 2011-12. Professor Rosbottom.

214. Medea: Metamorphoses of a Myth. (Offered as EUST 214 and WAGS 214.) Beginning with Euripides' tragedy, Medea has continued to occupy the European mind mainly in dramatic treatments by male authors (Seneca, Corneille, Grillparzer, Anouilh, and Heiner Müller). As multiple "outsider"—woman, foreigner, sorceress, demi-goddess, abandoned wife—Medea embodies "otherness" in manifold ways: she is the representative of the conflict between barbarism and civilization, between the supernatural and the natural, the magical and the commonsensical, madness and reason. Recently, women authors like Christa Wolf have entered the debate, aiming to reclaim Medea as one of the repressed voices of femininity. Our approach will be interdisciplinary in nature: in addition to reading dramatic texts and background material, we will explore the transformations of the Medea myth in the European tradition in the fine arts (Vanloo, Delacroix, Anselm Feuerbach), in dance (Martha Graham, the Bolshoi Ballet), sample the operas of Cherubini and Charpentier, and view the films by Pasolini, Ula Stöckl, and Lars von Trier, as well as price-less B-movie masterpiece, Don Chaffey's *Jason and the Argonauts*. Readings will be in English. Students who know any of the foreign languages represented are encouraged to read the material in the original.

Limited to 25 students. Omitted 2010-11. Professor Rogowski.

216. Digital Constructions: Intermediate Architectural Design Studio. (Offered as EUST 216 and ARHA 216.) In this intermediate architectural design studio we will explore the intellectual and creative process of making and representing architectural space. The focus will be to explore the boundaries of architecture—physically and theoretically, historically and presently—through digital media. Our process will prompt us to dissect 20th-century European architectures and urban spaces and to explore their relationships to contemporary, global issues. The capstone of the course will be a significant design project (TBD) requiring rigorous studio practices, resulting in plans, sections, elevations and digital models. This course will introduce students to various digital diagramming, drawing, and modeling software, while challenging students to question the theoretical and practical implications of these interdisciplinary media processes. This course will combine lectures, reading, discussion, and extensive studio design.

Prerequisite: ARHA 111. Admission with consent of the instructor. Limited to 10 students. Spring semester. Professor Long.

221. Music and Culture I. (Offered as MUSI 221 and EUST 221.) One of three courses in which music is studied in relation to issues of history, theory, culture, and performance, with the focus of the course changing from year to year.

This course is an introduction to European music in the Medieval, Renaissance, and Baroque eras. We will begin by singing Gregorian chant and will go on to cover such topics as the music of the Troubadours, the polyphonic style associated with Notre Dame, the development of musical notation, Renaissance sacred polyphony, madrigals, court dances, and the birth of opera. Throughout the course we will seek to bring the music we study alive by singing and/or playing. We will also host several professional performers of "early music" who will help us understand how this music is likely to have sounded at the time of its creation.

Requisite: MUSI 112 or consent of the instructor. Omitted 2011-12. Valentine Professor Moricz.

222. Music and Culture II. (Offered as MUSI 222 and EUST 222.) One of three courses in which the development of Western music is studied in its cultural-historical context. As practical, in-class performance and attendance at public concerts in Amherst and elsewhere will be crucial to our work. Composers to be studied include Beethoven, Rossini, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Wagner, Verdi, Musorgsky, and Brahms. Regular listening assignments will broaden the repertoire we encounter and include a wide sampling of Classical and Romantic music. Periodic writing assignments will provide opportunities to connect detailed musical analysis with historical-cultural interpretation. A variety of readings will include music-historical-aesthetic documents as well as selected critical and analytical studies. Class presentations will contribute to a seminar-style class environment. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 223). Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Spring semester. Professor Kallick.

223. Music and Culture III. (Offered as MUSI 223 and EUST 223.) The third of three courses in the Music and Culture series, this course focuses on the experimental and revolutionary musical repertoire of the late nineteenth and twentieth century. Some of the featured repertoire in 2011-12 includes 1) string quartets by Béla Bartók (1881-1945) and Dmitri Shostakovich (1906-1975); 2) songs by Gustav Mahler (1860-1911), Charles Ives (1874-1954), and Bob Dylan (1941-); 3) ballet, film, and music theatre music by Igor Stravinsky (1882-1971), Aaron Copland (1900-1990), Bernard Hermann (1911-1975), Leonard Bernstein (1920-1989), John Adams (1947-), Stephen Sondheim (1930-), Michael Giacchino (1967-). Assignments will include close listening, background readings, short essays, midterms, and a culminating presentation. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 222). Two class meetings per week.

Requisite: Reading knowledge of music and background in music fundamentals or consent of the instructor. Fall semester. Professor Kallick.

228. Seventeenth-Century European Theater. (Offered as SPAN 228 and EUST 228.) Readings of plays by Spanish, English and French playwrights of what has been, in the modern world, the great century of the stage. Works of Lope de Vega, Calderón de la Barca, Shakespeare, Molière, Racine, Webster and Wycherly. Conducted in English. Students will read plays in the original languages whenever possible.

Limited to 40 students. Omitted 2011-12. Professor Maraniss.

229. The European Enlightenment. (Offered as HIST 229 [EU^P] and EUST 229.) This course begins with the political, social, cultural and economic upheavals of late seventeenth-century England, France, and the Netherlands. The second part of the course will look at the Enlightenment as a distinctive philosophical movement, evaluating its relationship to science, to classical antiquity, to organized religion, to new conceptions of justice, and to the changing character of European politics. The final part will look at the Enlightenment as a broad-based cultural movement. Among the topics discussed here will be the role played by Enlightened ideas in the French Revolution, women and non-elites in the Enlightenment, scientific racism, pornography and libertinism, orientalism, and the impact of press censorship. Readings for the course will include works by Descartes, Locke, Montesquieu, Voltaire, Rousseau, Diderot, Hume, Adam Smith, Choderlos de Laclos, Kant and others. Two class meetings per week.

Spring semester. Professor Hunt.

230. The French Revolution. (Offered as HIST 230 [EU] and EUST 230.) Often viewed as one of the defining events in modern history, the French Revolution has been debated and discussed, derided and celebrated by generations of politicians, cultural commentators, and historians. This course enters into this on-going conversation by examining the nature of the revolutionary process as it unfolded in late eighteenth-century France and its empire. Beginning in the "old regime" of kings and commoners, it untangles the social, political, and intellectual roots of the Revolution and investigates the extent to which these factors contributed to the radical overthrow of the French establishment in 1789. It then follows the extension of the Revolution throughout French society and across the seas to the Caribbean, analyzing how popular and colonial upheavals influenced the revolutionary new order of "liberty, equality, and brotherhood" that was taking shape in France. Finally, the course explores the aftermath of the Revolution by tracing the various ways that its history has been interpreted and reinterpreted from the nineteenth century to the present day. Two class meetings per week.

Spring semester. Professor Boucher.

231. Race and Empire: The British Experience from 1760. (Offered as HIST 231 [EU] and EUST 231.) From the mid-eighteenth century through the 1960s, Britain presided over the most powerful empire in the world. At its height, this small island nation ruled one-quarter of the earth's surface and more than 450 million of its inhabitants. Not only did British imperialism play a decisive role in shaping world politics, economics, and cultures in its day, it also left a number of profound legacies that continue to affect our lives in the present. This course traces the rise, fall, and lasting influence of the British empire, and pays particular attention to questions of race and ethnicity. Through a series of colonial encounters—such as the first contacts made between explorers and Pacific Islanders in the 18th century, the interactions between missionaries and Africans in the 19th century, or the migration of South Asians to Britain in the 20th century—it examines what "race" meant in different historical contexts. The course thus explores the institutionalization of racism in government, law, and society, and analyzes moments in which racism has been combated and overturned. Readings and course materials will be drawn from secondary and primary sources, including newspapers, novels, photographs, artwork, oral histories, and films. Two class meetings per week.

Limited to 30 students. Spring semester. Professor Boucher.

234. Nazi Germany. (Offered as HIST 234 [EU] and EUST 234.) This course will explore the history of Nazi Germany from 1933 to 1945. It will examine the emergence of Hitler and Nazism in Germany, Nazi ideology and aesthetics, Nazi racial policies, daily life in the Third *Reich*, women under Nazism, resistance to the Nazis, Nazi foreign policy and World War II, the Holocaust, and the Nuremberg War Crimes Trial. Class participants will also discuss themes that range beyond the Nazi case: How do dictatorships function? What constitutes resistance? How and why do regimes engage in mass murder? Texts will include films, diaries, memoirs, government and other official documents, and classic and recent scholarly accounts of the era. Three class meetings per week.

Limited to 60 students. Omitted 2011-12. Professor Epstein.

235. Impostors. An interdisciplinary exploration of the causes behind the social, racial, artistic, and political act—and art—of posing, passing, or pretending to be someone else. Blacks passing for whites, Jews passing for gentiles, and women passing for men, and vice versa, are a central motif. Attention is given to biological and scientific patterns such as memory loss, mental illness, and plastic surgery, and to literary strategies like irony. As a supernatural occurrence, the discussion includes mystical experiences, ghost stories, and séance sessions. The course also covers instances pertaining to institutional religion, from prophesy from the Hebrew and Christian Bibles to the Koran and Mormonism. In technology and communications, analysis concentrates on the invention of the telegraph, the telephone, and the Internet. Entertainment, ventriloquism, puppet shows, voice-overs, children's cartoon shows, subtitles, and dubbing in movies and TV are topics of analysis. Posers in Greek mythology, the *Arabian Nights*, Cervantes, Shakespeare, Lewis Carroll, Mark Twain, Sigmund Freud, Jorge Luis Borges, Philip Roth, Oliver Sacks, and Nella Larsen are examined. Conducted in English.

Limited to 20 students. Spring semester. Professor Stavans.

236. The Bible as Literature. A close reading of significant portions of the Five Books of Moses, done from the perspective of literature: how are the human and divine characters built, what interior life do they display and what philosophical view do they convey? Attention will be given to the 19th-century theories that approach the Bible as a composite book delivering a nationalistic story. Students will also reflect on the impact of the Bible in Western literature, from Dante's *Divine Comedy* to R. Crumb's cartoon retelling of Genesis. Taught in English.

Omitted 2011-12. Professor Stavans.

237. God. This interdisciplinary course will reflect on shifting representations of the divine in theology, philosophy, literature and the arts. Students will reflect on the tension between polytheism and monotheism in ancient times, read portions of medieval and Renaissance texts, and treatises and novels from the Enlightenment to the contemporary period. Foundational sources like the *Egyptian Book of the Dead*, the *Bible*, the *Koran*, the *Vedas*, the *Popol Vuh*, and various others will be featured, along with material by such authors as St. Augustine, Aquinas, al-Ghazali, and Maimonides. Spinoza's geometrical system, the emergence of secularism as a refutation of God's omnipotence, and agnosticism and atheism as modern responses to religious faith will all be covered. The course will include readings from Newton, Berkeley, Dostoevsky, Freud, Unamuno, Einstein, Jung, Kafka, Pirandello, Borges, and Wittgenstein, as well

as explorations of music from such composers Johann Sebastian Bach and John Cage to Negro Spirituals. Finally, we will analyze such films as Ingmar Bergman's cinematic meditations, Woody Allen's comedies, and *The Matrix*.

Limited to 20 students. Omitted 2011-12. Professor Stavans.

246. Bauhaus. (Offered as GERM 366 and EUST 246.) This course will explore in detail the art, architecture, history and theory of the influential German art school, the Bauhaus. The subject of recent blockbuster exhibitions in New York and Berlin, this course will make use of many new publications and critical viewpoints. We will begin with the school's origins during WWI and the German Revolution, its spectacular contributions and controversial development during the Weimar Republic, and conclude with the demise of the Bauhaus by the National Socialists. We will trace the forced exile of many Bauhaus artists and architects, as well as analyze Bauhaus legacies (at Black Mountain College, the Ulm School of Design, the New Bauhaus Chicago, Yale, and Harvard, and in the Situationists' New Babylon project). The course will include the work of the architects Walter Gropius, Hannes Meyer, Mies van der Rohe and Lilli Reich; the art and design (textiles, metal work, prints, photographs, typography, paintings, sculpture, etc.) of Paul Klee, Wassily Kandinsky, Lyonel Feininger, Gunta Stözl, Moholy-Nagy, Herbert Bayer, Joseph Albers, and Oskar Schlemmer; and the writings of important Weimar writers and theorists, such as Erich Maria Remarque, Walter Benjamin, Georg Lukács, and Siegfried Krauer. Students will be responsible for in-class presentations, a book review, and a final paper. Conducted in English, with German majors required to do a substantial portion of their reading in German.

Fall semester. Visiting Professor Koehler (Hampshire College).

250. The Monastic Challenge. (Offered as ARHA 250 and EUST 250.) This course aims to be a visually and spatially attentive search for the "art" of the monastic and cathedral masterpieces of medieval France. First, by learning how to recognize, define, and respond to the artistic values embodied in several "romanesque" and "gothic" monuments including the Abbeys of Fontenay, Vézelay and Mont St. Michel and the Cathedrals of Laôn, Paris, Chartres, Amiens and Reims, we will try to engage directly (e.g., architecturally and spatially) the human aspiration these structures embody. Secondly, with the help of two literary masterpieces from the period, *The Song of Roland* and *Tristan and Isolde*, we will discover that the heart of the "monastic" challenge to our own era is not the common opposition of the medieval and modern worlds, but rather the recognition of the potential diminishment of "art" by an exclusively ratiocinated view of all reality. The tragic love affair of Eloise and Peter Abelard will dramatize a vital existential dilemma too easily forgotten that always (but especially in our time) threatens "art," human compassion and spirituality. Our goal is to reclaim the poetic potential of the word "cathedral." Two class meetings per week.

Fall semester. Professor Upton.

253. Dutch and Flemish Painting. (Offered as ARHA 253 and EUST 253.) This course means to ask the question: What would it be like actually to respond to the paintings of Jan van Eyck, Roger van der Weyden, Hugo van der Goes, Hieronymous Bosch, Pieter Bruegel, Jan Vermeer and Rembrandt van Rijn and to reclaim in such a direct encounter the rejuvenating powers of insight and wisdom residing within the work of art itself. In addition to reaffirming the

practice of pictorial contemplation for its own sake, "Dutch and Flemish Painting" will provide explicit instruction in the means and attitude of beholding complex works of art. Two class meetings per week.

Omitted 2011-12. Professor Upton.

284. Women and Art in Early Modern Europe. (Offered as ARHA 284, EUST 284, and WAGS 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de' Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Spring semester. Professor Courtright.

302. Dangerous Reading: The Eighteenth-Century Novel in England and France. (Offered as EUST 302, ENGL 302 [Meets the pre-1800 requirement for English majors.], and FREN 362.) Why was reading novels considered dangerous in the eighteenth century, especially for young girls?

This course will examine the development, during this period, of the genre of the novel in England and France, in relation to the social and moral dangers it posed and portrayed. Along with the troublesome question of reading fiction itself, we will explore such issues as social class and bastardy, sexuality and self-awareness, the competing values of genealogy and character, and the important role of women—as novelists, readers, and characters—in negotiating these questions. We will examine why the novel was itself considered a bastard genre, and engage formal questions by studying various kinds of novels: picaresque, epistolary, gothic, as well as the novel of ideas. Our approach will combine close textual analysis with historical readings about these two intertwined, yet rival, cultures, and we will pair novels in order to foreground how these cultures may have taken on similar social or representational problems in different ways. Possible pairings might include Prévost and Defoe, Laclos and Richardson, Voltaire and Fielding, Sade and Jane Austen. French novels will be read in translation. Two class meetings per week.

Fall semester. Professors Frank and Rosbottom.

303. Poetic Translation. This is a workshop in translating poetry into English, preferably from a Germanic, Slavic, or Romance language (including Latin, of course), whose aim is to produce good poems in English. Students will present first and subsequent drafts to the entire class for regular analysis, which will be fed by reference to readings in translation theory and contemporary translations from European languages. Advanced knowledge of the source language is required and experience with creative writing is welcome.

Limited to 12 students. Fall semester. Professor Maraniss.

305. Isaac Bashevis Singer. Yiddish writer Isaac Bashevis Singer (1904-1993), winner of the Nobel Prize in Literature, who moved to the United States in 1935, created a complex fictional world of longing and despair. The course stud-

ies his oeuvre in chronological order, from his early experiments in mysticism while in his native Poland, such as the novel *Satan in Goray*, to his numerous stories like "Gimpel the Fool" and "A Wedding in Brownsville," rendered in English by a cadre of mostly female translators and published in *Forverts*, *The New Yorker*, and other periodicals. The focus is on Singer's immigrant identity and his embrace by American readers as a symbolic bridge between the Old World and the New. Singer's sexual persona, his philosophical and political investigations on Spinoza, Communism, and God, his reaction to the Holocaust and the creation of the state of Israel, his interest in Golems and Dybbuks, and his thoughts on translation, are part of the discussion. Some of his children stories are also contemplated. Conducted in English.

Limited to 20 students. Fall semester. Professor Stavans.

310. Fascism. (Offered as HIST 310 [c] and EUST 310.) This course addresses the vexing questions of what fascism is, whether it was a global phenomenon, and whether it has been historically banished. The first part of the semester will consider the conceptual issues related to nationalism, modernity, and fascism. Next we will address case studies, noting comparative continuities and regional peculiarities. The countries that will receive the most attention are Italy, France, Argentina, Britain, Brazil, Germany, Spain, and Mexico, with additional attention to Portugal, Japan, China, New Guinea, Chile, Turkey, Palestine and Australia. This will be followed by an examination of gender and fascism, including the role of women as agents of this radical ideology. The course will close with two recent works of scholarship, one on transnational fascism in early twentieth-century Argentina and the other on the applicability of the term "fascism" to contemporary movements in the Middle East. Two meetings per week.

Omitted 2011-12. Professor López.

311. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930. (Offered as EUST 311 and RUSS 311.) Between the mid-nineteenth century and the mid-twentieth century, poetry was revolutionized both in France and in Russia; nowhere else did the avant-garde proliferate more extravagantly. This class will focus on the key period in the emergence of literary modernity that began with Symbolism and culminated with Surrealism and Constructivism. With the advent of modernism, the poem became a "global phenomenon" that circulated among different languages and different cultures, part of a process of cross-fertilization. An increasingly hybrid genre, avant-garde poetry went beyond its own boundaries by drawing into itself prose literature, philosophy, music, and the visual and performing arts. The relation between the artistic and the literary avant-garde will be an essential concern. We will be reading Rimbaud; the French Symbolists (Mallarmé, Laforgue, Valéry); the Russian Symbolists (Blok, Bely); Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos, Char, Michaux); and the Russian avant-garde poets (Mayakovsky, Pasternak, Khlebnikov, Tsvetaeva). Our study of the arts will include Symbolism (Moreau, Redon); Fauvism (Matisse, Derain, Vlaminck); Cubism, Dada, and early Surrealism (Duchamp, Ernst, Dali, Artaud); the "World of Art" movement; Primitivism and Constructivism (Goncharova, Malevich, Rodchenko, Eisenstein). Course will be taught in English. Students who read fluently in French and/or Russian will be encouraged to read the material in the original language.

Omitted 2011-12. Professors Ciepiela and L. Katsaros.

325. The Reformation Era, 1500-1660. (Offered as HIST 325 [EU^P] and EUST 325.) The course begins with writings by the great reformers (Erasmus, Luther, Calvin, and Loyola), using them as a basis for examining the relationship between religious ideas, individual temperament, and social, political, and cultural change. It then takes up the connection between Protestantism and the printing press, the role of doctrinal conflict in the evolution of urban institutions, the rise of antisemitism, the significance of the Reformation for urban women, the social impact of the Counter-reformation, contemporaneous developments in Judaism, Eastern Orthodoxy and Islam, and the role of religious millenarianism in the German Peasants' Revolt of 1525, the English Revolution of 1640, and the Thirty Years' War. Readings include several classic interpretations of the Reformation as well as recent works in social history, urban history, women's history, and the history of popular culture. Two class meetings per week.

Omitted 2011-12. Professor Hunt.

333. Poland: Heart of Europe's Twentieth Century. (Offered as HIST 333 [EU] and EUST 333) Few places experienced the drama of Europe's twentieth century as did Poland—a country imagined before World War I, created anew in 1918, and shifted west after World War II. This course will cover the legacy of Poland's eighteenth-century partitions; World War I; the Polish-Soviet war of 1919-1921; the interwar Polish state; World War II (including the Katyn massacre, the Holocaust, and the Warsaw Uprising); the imposition of communism after World War II; the growth of Solidarity; and revolution and the transition to post-communist society after 1989. Themes will include nationalism and state-building; the role of Catholicism in Polish society; Poland's attempts to assert itself against both Germany and Russia; and ethnic relations between Poles and Germans, Jews, Ukrainians, and Lithuanians. Throughout, we will explore historical controversies surrounding these events and themes. Sources will include films, novels, memoirs, eyewitness accounts, government and other documents, and secondary sources. Two class meetings per week.

Omitted 2011-12. Professor Epstein.

345. Contemporary Europe. (Offered as POSC 345 [CP, IR] and EUST 345.) Decline and renewal of Europe. An analysis of Europe's role in the world order and the European Union (EU). What are Europe's strengths and weaknesses as an international power? Does Europe meet its responsibilities or is it content to be a free rider on the ambitions and policies of other countries? What is the European Union and what are its successes and failures? What is the relationship between various European countries and the EU, between national sovereignty and European integration? Is more European integration still the future of Europe or is there now "enough Europe"?

Limited to 25 students. Not open to first-year students. Fall semester. Professor Tiersky.

356. Baroque Art in Italy, France, Spain, and the Spanish Netherlands. (Offered as ARHA 356 and EUST 356.) After the canonization of the notion of artistic genius in the Italian Renaissance and the subsequent imaginative license of artists known as Mannerists, phenomena sponsored throughout Europe by the largesse of merchants, courtiers, aristocrats, princes, and Churchmen alike, a crisis occurred in European society—and art—in the second half of the sixteenth century. Overturned dogmas of faith, accompanied by scientific

discoveries and brutal political changes, brought about the reconsideration of fundamental values that had undergirded many facets of life and society in Europe at the beginning of the seventeenth century, the starting point of this course. Unexpectedly, these upheavals led to a renewed proliferation of innovative art. In this century of remarkably varied artistic production, paradoxes abounded. Some artists sought the illusion of reality by imitating unimproved, even base nature through close observation of the human body, of landscape, and of ordinary, humble objects of daily use, as others continued to quest for perfection in a return to the lofty principles implicit in ancient artistic canons of ideality. More than ever before, artists explored the expression of passion through dramatic narratives and sharply revealing portraiture, but, famously, artists also imbued art meant to inspire religious devotion with unbounded eroticism or with the gory details of painful suffering and hideous death. They depicted dominating political leaders as flawed mortals—even satirized them through the new art of caricature—at the same time that they developed a potent and persuasive vocabulary for the expression of the rulers’ absolutist political power. This class, based on lectures but regularly incorporating discussion, will examine in depth selected works of painting, sculpture, and architecture produced by artists in the countries which remained Catholic after the religious discords of this period—e.g., Caravaggio, Bernini, Poussin, Velázquez, and Rubens in Italy, France, Spain, and the Spanish Netherlands—as well as engaging the cultural, social, and intellectual framework for their accomplishments. Upper level.

Requisite: One other course in art history or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Courtright.

360. Performance. (Offered as GERM 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including *Das Cabinet des Dr. Caligari*, Oskar Schlemmer’s *Das Triadische Ballett*, Fernand Léger’s *Ballet Mécanique*, and Kurt Jooss’ *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

361. Digital Cultures. (Offered as GERM 361, EUST 361, and FAMS 232.) This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, gender, corporeal vs. psychic presence, interactivity, bodily motion and motion capture, community, interface, performativity, duration, and representation. We will be looking at work produced internationally and will focus our attention on interactive projects created in Germany, where a tremendous amount of new media works have been created recently. We also will explore material online and from recent international symposia and exhibitions of electronic art, and view a number of films. Readings will be drawn from theoretical, literary, philosophical, psychoanalytic, and architectural texts, as well as from multimedia-authoring texts, exhibition catalogs, and international cybermagazines. Students will develop and produce projects involving text, still and moving image, and sound, in digital format. No previous experience with computers is required. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

363. Traumatic Events. (Offered as GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident, and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture, critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

364. Architectures of Disappearance. (Offered as GERM 364 and EUST 364.) This course will address a number of developments and transformations in contemporary urban architecture and performance from an international perspective. We will explore issues including, but not limited to, trauma, memory, absence, perception, corporeality, representation, and the senses in our examination of recent work in Germany and elsewhere, and read a number of texts from the fields of philosophy, critical theory, performance studies, and visual and architectural studies, in an attempt to understand how architecture is beginning to develop compositional systems in which to envision dynamic and

responsive spaces in specific cultural contexts. We will focus our research on the work of a number of German and international architects, performance, and new media artists, including Jochen Gerz, Renata Stih and Frieder Schnock, Horst Hoheisel, Micha Ullman, Shimon Attie, Daniel Libeskind, Peter Eisenman, Rem Koolhaas, Greg Lynn, Mark Goulthorpe, R & Sie(n), Axel Kilian, Paul Privitera, Hani Rashid and Lise-Ann Couture, Herzog and de Meuron, Archigram, William Forsythe, Jan Fabre, Rachel Whiteread, Rebecca Horn, Sasha Waltz, Richard Siegal, Michael Schumacher, Robert Wilson, the Blix Brothers of Berlin, Pina Bausch, Granular Synthesis, Sponge, Rafael Lozano-Hemmer, Toni Dove, and many others. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

365. Making Memorials. (Offered as GERM 365 and EUST 365.) This is a course about what happens to difficult memories: memories that are intensely personal, but made public, memories that belong to communities, but which become ideologically possessed by history, politics, or the media. How are memories processed into memorials? What constitutes a memorial? What gets included or excluded? How is memory performed in cultural objects, spaces, and institutions? What is the relationship between the politics of representation and memory? Who owns memory? Who is authorized to convey it? How does memory function? This course will explore the spaces in which memories are "preserved" and experienced. Our attention will focus on the transformation of private and public memories in works of architecture, performance, literature, and the visual arts primarily in Germany, Europe, and the United States. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

368. Space. (Offered as GERM 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats (writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar. Recommended for European Studies majors. German majors will select a research project focused on a German Studies context, and will do a substantial portion of the readings in German. Taught in English.

For spring 2012, we will focus on the river as the generative and dynamic concept that will guide our explorations of space and of different kinds of spaces, in conjunction with the European Union/Five College project on Riverscapes/Alles am Fluss: Rethinking art, environment and community/Kunst—Umwelt—Nachbarschaft neu denken. Students will pursue research

projects concerning the visual arts, history, literature, environment, ecology, visibility/interactivity, conditions and movements of the river (specific rivers including the Elbe River in Hamburg, Germany and the Connecticut River here in the Pioneer Valley), and explore the visions, challenges, and possibilities of creating spaces in which art can happen and in which creative processes can transform communities. Students will have the opportunity to present their final research projects at the European Union/Five Colleges Riverscapes conference on Europe Day, May 9, 2012. One three-hour meeting per week.

Limited to 15 students. Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Familiarity with German is not required. Enrollment requires attendance at the first class meeting. Spring semester. Professor Gilpin

372. Culture and Politics in 20th-Century Europe. (Offered as POSC 372 [CP, IR] and EUST 372.) This seminar discusses political ideas, ideologies and political culture in 20th-century Europe. Some themes are Nationalism; Marxism, Socialism and Communism; Fascism; anti-Semitism; Existentialism; the "Century of Total War"; the year 1968; Pope John Paul II; Soccer Hooliganism; "The Idea of Europe," and the question of whether there is a "European identity." Throughout the course, ideas are connected to historical context. The syllabus is a mix of books and films.

Preference to Political Science and European Studies majors, and juniors and seniors. Limited to 20 students. Omitted 2011-12. Professor Tiersky.

385. Witches, Vampires and Other Monsters. (Offered as ARHA 385, EUST 385, and WAGS 310.) This course will explore the construction of the monstrous, over cultures, centuries and disciplines. With the greatest possible historical and cultural specificity, we will investigate the varied forms of monstrous creatures, their putative powers, and the explanations given for their existence—as we attempt to articulate the kindred qualities they share. Among the artists to be considered are Bosch, Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Staller.

390. Special Topics. Fall and spring semesters.

420. Mozart and the Classical Style. (Offered as MUSI 420 and EUST 420.) As one of the most popular composers of all time, Wolfgang Mozart (1756-1791) has come to be taken as the paradigm for the creative genius who produces beautiful art with seemingly no effort—a child of nature, to use a popular eighteenth-century trope, unencumbered by the struggles of adulthood. In this seminar we will examine the cultural-historical context that produced Mozart, his music, and, even before his untimely death, the "Mozart myth." The main texts for the class will be scores of Mozart's mature compositions—symphonies, chamber music, concertos, and most important, operas—as well as selected works by his contemporaries and predecessors. We will interpret these works with the help of primary documents relating to Mozart's life, and with the help of analytic methods developed by scholars such as Wye J. Allanbrook, William Caplan, Daniel Heartz, Robert Levin, and Leonard Ratner. Our studies will be integrated into attending performances of Mozart's work in New York or Bos-

ton. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Fall semester. Professor Schneider.

422. Music and Revolution: The Symphonies of Mahler and Shostakovich. (Offered as MUSI 422 and EUST 422.) Gustav Mahler (1860-1911) and Dmitri Shostakovich (1906-1975) are arguably the two greatest symphonic composers after Beethoven. In this course we will compare and contrast their highly charged music and explore the eras in which they worked—for Mahler, imperial Vienna on the eve of World War I, and for Shostakovich, revolutionary Russia under the tyrannical reign of Joseph Stalin. The class will attend Mahler and Shostakovich performances in New York and Boston, particularly as the musical world marks Mahler's 150th birthday in 2010 and the 100th anniversary of his death in 2011. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Omitted 2011-12. Professor Kallick.

438. Topics in European History: The Politics of Memory in Twentieth-Century Europe. (Offered as HIST 438 [EU] and EUST 438.) This course will explore the role of historical memory in the politics of twentieth-century Europe. It will examine how evolving memories of major historical events have been articulated and exploited in the political cultures of England, France, Germany, Eastern Europe, and the Soviet Union/Russia. Topics will include the politics of memory surrounding World Wars I and II, Vichy France, the Holocaust, Soviet Stalinism, and Eastern European communism. Seminar participants will also discuss general issues concerning collective memory: why societies remember and forget historical events, how collective memories resurface, the relationship between memory and authenticity, and the pitfalls of politicizing historical memory. Finally, seminar participants will analyze different sites of memory including film, ritual, monuments, legal proceedings, and state-sponsored cults. One class meeting per week.

Not open to first year students. Limited to 15 students. Spring semester. Professor Epstein.

490. Special Topics. Fall and spring semesters.

498. Senior Departmental Honors. A full course.

Fall semester.

498D. Senior Departmental Honors. A double course.

Fall semester.

499. Senior Departmental Honors. A full course.

Spring semester.

499D. Senior Departmental Honors. A double course.

Spring semester.

RELATED COURSES

Introduction to the History of Western Art. See ARHA 101.

Art and Architecture of Europe from 300 to 1500 C.E. See ARHA 132.

- The Monastic Challenge. See ARHA 250.
- Dutch and Flemish Painting. See ARHA 253.
- Greek Mythology and Religion. See CLAS 221.
- Greek Civilization. See CLAS 223.
- Roman Civilization. See CLAS 224.
- Life in Ancient Rome. See CLAS 228.
- History of Rome. See CLAS 333.
- Archaeology of Greece. See CLAS 334.
- Greek Drama. See CLAS 338.
- The Moral Essay. See ENGL 301.
- Proust. See ENGL 309.
- Queer Fictions. See ENGL 310.
- The Literature of Madness. See ENGL 311.
- Sexuality and History in the Contemporary Novel. See ENGL 314.
- Renaissance Drama: The Places of Performance. See ENGL 336.
- Shakespeare. See ENGL 338.
- Major English Writers I. See ENGL 340.
- The Rise of the English Novel. See ENGL 342.
- Major English Writers II. See ENGL 344.
- Victorian Novel I. See ENGL 346.
- Modern British Literature, 1900-1950. See ENGL 348.
- James Joyce. See ENGL 349.
- The Non-Fiction Film. See ENGL 380.
- Topics in Film Study: The Romance. See ENGL 385.
- Topics in Film Study: Knowing Television. See ENGL 387.
- The Linguistic Turn: Language, Literature and Philosophy. See ENGL 392.
- Americans in Paris. See ENGL 417.
- Cultural History of France: From the Middle Ages to the Revolution. See FREN 311.
- Literary Masks of the Late French Middle Ages. See FREN 320.
- Amor and Metaphor in the Early French Middle Ages. See FREN 321.
- Studies in Medieval Romance Literature and Culture. See FREN 324.
- Humanism and the Renaissance. See FREN 327.
- The Doing and Undoing of Genres in the Seventeenth and Eighteenth Centuries. See FREN 330.

Lovers and Libertines. See FREN 335.

The Republic of Letters. See FREN 338.

Worldliness and Otherworldliness. See FREN 339.

Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature. See FREN 342.

Agents Provocateurs: Scandalous French Artists, from Baudelaire to Céline. See FREN 343.

Mirrors of the World: The Nineteenth-Century French Novel. See FREN 344.

Enfants Terribles: Childhood in Nineteenth-Century French Literature and Art. See FREN 346.

Literature in Crisis: The Contemporary French Novel. See FREN 350.

France's Identity Wars. See FREN 351.

Literature in French Outside Europe: Introduction to Francophone Studies. See FREN 353.

War and Memory. See FREN 354.

Masterpieces of French Literature in Translation. See FREN 360.

Toward the New Wave. See FREN 365.

German Cultural History to 1800. See GERM 315.

German Cultural History from 1800 to the Present. See GERM 316.

Romantic Couples. See GERM 325.

The Age of Goethe. See GERM 327.

Berlin, Metropolis. See GERM 331.

Post-War German Culture, 1945-1989. See GERM 334.

Modern Drama. See GERM 338.

Popular Cinema. See GERM 344.

Weimar Cinema: The "Golden Age" of German Film. See GERM 347.

Rilke. See GERM 350.

Joyful Apocalypse: Vienna Around 1900. See GERM 351.

Kafka, Brecht, and Thomas Mann. See GERM 352.

Nietzsche and Freud. See GERM 354.

Greek Prose: Plato's *Apology*. See GREE 212.

An Introduction to Greek Tragedy. See GREE 215.

Reading the New Testament. See GREE 217.

An Introduction to Greek Epic. See GREE 318.

Advanced Readings in Greek Literature I. See GREE 441.

- Advanced Readings in Greek Literature II. See GREE 442.
- World War II in Global Perspective. See HIST 101.
- Spain and the Pacific World, 1571-1898. See HIST 208.
- Disease and Doctors: An Introduction to the History of Western Medicine. See HIST 212.
- Turning Points in the History of Science. See HIST 213.
- Poland: Heart of Europe's Twentieth Century. See HIST 333.
- Latin Literature: Catullus and the Lyric Spirit. See LATI 215.
- Latin Literature in the Augustan Age. See LATI 316.
- Advanced Readings in Latin Literature I. See LATI 441.
- Law Between Plato and the Poets. See LJST 136.
- Psychoanalysis and Law. See LJST 212.
- Interpretation in Law and Literature. See LJST 341.
- Law And War. See LJST 348.
- Representing and Judging the Holocaust. See LJST 356.
- Global Sound. See MUSI 124.
- Creating Musical Drama. See MUSI 188.
- Twentieth-Century Analysis. See MUSI 444.
- Introduction to Philosophy. See PHIL 111.
- Ancient Philosophy. See PHIL 217.
- Early Modern Philosophy. See PHIL 218.
- Philosophy of Law. See PHIL 224.
- Aesthetics. See PHIL 227.
- Normative Ethics. See PHIL 310.
- Origins of Analytic Philosophy: Frege, Russell, and the Early Wittgenstein. See PHIL 360.
- Kant. See PHIL 364.
- Hume's Masterpiece. See PHIL 367.
- Aristotle. See PHIL 369.
- The Later Wittgenstein. See PHIL 463.
- Seminar: Miracles. See PHIL 468.
- World Politics. See POSC 213.
- Culture and Politics in Twentieth-Century Europe. See POSC 372.
- The Political Theory of Globalization. See POSC 413.
- Taking Marx Seriously. See POSC 415.

- Problems of International Politics.** See POSC 475.
- Seminar on War and Peace.** See POSC 479.
- Contemporary Political Theory.** See POSC 480.
- Memory.** See PSYC 234.
- Psychobiography: The Study of Lives.** See PSYC 338.
- Autobiographical Memory.** See PSYC 368.
- Introduction to Religion.** See RELI 111.
- The End of the World: Utopias and Dystopias.** See RELI 122.
- Suspicion and Religion.** See RELI 213.
- Prophecy, Wisdom, and Apocalyptic.** See RELI 265.
- History of Christianity—The Early Years.** See RELI 275.
- Christianity, Philosophy, and History in the Nineteenth Century.** See RELI 278.
- Liberation and Twentieth-Century Christian Thought.** See RELI 279.
- Folklore and the Bible.** See RELI 362.
- The Secret Jesus.** See RELI 372.
- The Rise of the Russian Novel.** See RUSS 211.
- Survey of Russian Literature From Dostoevsky to Nabokov.** See RUSS 212.
- Russian Literature in the Twentieth Century.** See RUSS 213.
- Strange Russian Writers: Gogol, Dostoevsky, Bulgakov, Nabokov, et al.** See RUSS 217.
- Seminar on One Writer: Vladimir Nabokov.** See RUSS 225.
- Fyodor Dostoevsky.** See RUSS 227.
- Tolstoy.** See RUSS 228.
- Russian Lives.** See RUSS 232.
- Russian Literature at the Frontier: Encounters with Eurasia.** See RUSS 233.
- The Soviet Experience.** See RUSS 234.
- Russian and Soviet Film.** See RUSS 241.
- Advanced Studies in Russian Literature and Culture I.** See RUSS 401.
- Advanced Studies in Russian Literature and Culture II.** See RUSS 402.
- Foundations of Sociological Theory.** See SOCI 315.
- Women Writers of Spain.** See SPAN 232.
- Spanish Film.** See SPAN 233.
- Representation and Reality in Spanish Cinema.** See SPAN 236.
- Golden Age Literature.** See SPAN 316.

Generations of 1898 and 1927. See SPAN 320.

The Spanish Civil War: Art, Politics, and Violence. See SPAN 344.

Madrid. See SPAN 355.

Cervantes. See SPAN 365.

Postwar Spain and the Novel. See SPAN 389.

Exile in Spain and Latin America. See SPAN 391.

Modern Drama. See THDA 110.

Materials of Theater. See THDA 112.

Queer Canons. See WAGS 331.

FILM AND MEDIA STUDIES

Affiliated Faculty: Professors Cameron, Couvares, Hewitt, Keller, Maraniss, Parker, Rogowski, Sarat, Umphrey, and Woodson. Associate Professors Gilpint, Hastie (Chair)†, Kimball*, Parham, Van Compernelle*, and Zamperini. Assistant Professors Basler‡, Brenneis, Engelhardt*, Shandilya, and Wolfson*. Visiting Assistant Professor Johnston; Senior Lecturer von Schmidt; Visiting Lecturer Johnson.

Contributing Faculty: Professors Caplan, Gewertz, Keller‡, and Rosbottom; Professor Emeritus Reck.

The Film and Media Studies Program situates the study and practice of the moving image in its aesthetic, technical, and socio-cultural dimensions within a wider history of media. The program integrates formal, historical and theoretical analysis with various forms of creative and production experience in its required core courses. In courses in Critical Studies and Production, we explore the practice of constructing moving images through considerations of narrative, non-narrative and experimental structures, camera motion, editing techniques, music and sound design, *mise-en-scène*, and digital technologies. The dual emphasis on study and practice allows the historical, theoretical, compositional, and aesthetic issues to illuminate each other and thus to allow students to engage with both the depth and breadth of media production and analysis. The program interfaces with a variety of disciplines across the Liberal Arts spectrum, such as philosophy, social and literary theory, area studies, language study, visual culture, theater and dance, anthropology, computer science, and gender studies.

Major Program. The Film and Media Studies (FAMS) major requires four core courses, a minimum of five additional courses (electives) from a variety of related disciplines that reflect each student's individual academic and creative interests, and a two-semester thesis project. The FAMS major is framed by three foundations courses: Foundations in Critical Media Studies (e.g. "Coming to Terms: Cinema"), Foundations in Production (an introductory produc-

*On leave 2011-12.

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

tion workshop), and a Foundations in Integrated Media Practices. Foundations courses in Critical Media Studies and Production will serve as the prerequisites for the Foundations in Integrated Media Practices, which will be a team-taught course, and which FAMS majors should ideally complete by the end of their junior year. Majors will also be required to take at least one FAMS seminar in their junior or senior year. In addition, students will take at least five other courses as electives, including at least one course at one of the other Five Colleges. The FAMS program grants wide scope to students for creating an individualized program of study. When declaring the major, each student is required to make a contract for his or her program with the Faculty Committee on Film and Media Studies (which will function as a review board), as represented and coordinated by the Chair. Each student's progress towards the completion of the contract will then be assessed, over the following semesters, by two faculty advisors from different departments appointed by the Committee.

110. Film and Writing. (Offered as ENGL 180 and FAMS 110.) A first course in reading films and writing about them. A varied selection of films for study and criticism, partly to illustrate the main elements of film language and partly to pose challenging texts for reading and writing. Frequent short papers. Two 80-minute class meetings and two screenings per week.

Limited to 25 students. Fall semester: Visiting Professor Johnston. Spring semester: Senior Lecturer von Schmidt.

210. Coming to Terms: Cinema. (Offered as ENGL 280 and FAMS 210.) An introduction to cinema studies through consideration of a few critical and descriptive terms, together with a selection of various films (classic and contemporary, foreign and American) for illustration and discussion. The terms for discussion will include, among others: *the cinematic image*, *mise en scène*, *montage and editing*, *narration in cinema*, *genre*, *authorship*. Frequent critical writing required.

Limited to 35 students. Fall semester: Professor Cameron. Spring semester: Visiting Professor Johnston.

215. Topics in Film Study: Knowing Television. (Offered as ENGL 387 and FAMS 215.) The topic changes each time the course is taught. In fall 2010 the topic was "Knowing Television." For better or worse, U.S. broadcast television is a cultural form that is not commonly associated with knowledge. This course will take what might seem a radical counter-position to such assumptions—looking at the ways television teaches us what it is and even trains us in potential critical practices for investigating it. By considering its formal structure, its textual definitions, and the means through which we see it, we will map out how it is that we come to know television.

Prior coursework in Film and Media Studies is recommended, but not required. Not open to first-year students. Limited to 30 students. Omitted 2011-12. Professor Hastie.

220. Foundations and Integrations: Film and Media Studies. (Offered as ENGL 281 and FAMS 220.) "Foundations and Integrations" will be an annual team-taught course between a Critical Studies scholar and moving-image artist. A requirement of the Film and Media Studies major, it will build on critical analysis of moving images and introductory production work to develop an integrated critical and creative practice. The course will be focused in particu-

lar around themes and concepts and will help students develop ideas in both written and visual form.

Requisites: A foundations course in Critical Studies of Film and Media (such as "Coming to Terms: Cinema") and an introductory film/video production workshop. Open to sophomores, juniors, and seniors. Limited to 15 students. Spring semester. Professors Hastie and TBA.

222. Production Workshop in the Moving Image. (Offered as ENGL 289 and FAMS 222.) The topic changes each time the course is taught. In spring 2011 the topic was "Narrative Cinema in a Global Context." The course introduces students to a diverse range of approaches to narrative filmmaking. Students gain skills in videomaking and criticism through project assignments, readings and analysis of critical discourses that ground issues of production. The course includes workshops in cinematography, sound recording, lighting and editing. Screenings will include works by Jia Zhangke, Claire Denis, Charles Burnett, and Lucrecia Martel. Students complete three video projects.

Admission with consent of the instructor. Limited to 12 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Omitted 2010-11. Five College Professor Hillman.

225. Writing the World with Image, Movement and Sound. (Offered as ARHA 313 and FAMS 225.) How does the physical weight of a video camera influence the emotional weight of the captured image? What can we uncover as we explore a space through the broad, sensuous perspective of a stereo microphone or through the stark directionality of a shotgun microphone? Conversely, what remains of a space that is slowly going out of focus? What meanings are generated when a hand-held camera gesture crashes, through editing, against the stillness of an image captured on a tripod? How can we generate ideas through film form? Can we talk about the ethics of a tracking shot? What cinematic stories can we tell? This course is a hands-on, in-depth exploration of the expressive, narrative possibilities of moving image and sound. We will work with video cameras to take advantage of the accessibility of this medium, always bearing in mind the differences with the filmic image. We will begin with a study of the camera, and, through in-class projects and individual assignments, with an emphasis on inquiry, experimentation and discovery, we will explore framing and composition; light, color and texture; camera movement and rhythm; editing and relationships between image and sound. We will approach set-up and documentary situations from a variety of formal and conceptual perspectives. We will consider all equipment not simply as technology, but as powerful creative tools to be explored and manipulated, incorporating other equipment (tripods, lenses, filters, lighting kit, and sound recording equipment) as they relate to the topics explored. At every step, we will consider the narrative potential of the formal elements studied: narrative understood in a broad sense that goes beyond formulas or standard storytelling modes to include the abstract, the fragment, the open-ended structure and the small gesture. During the semester, students will create a video diary, a motion-picture sketchbook. With entries on a daily basis, the diary will be a moving, changing record of formal reflections and intellectual, emotional and physical engagement with the environment. The goal is to make the camera an extension of our eyes and minds, to learn to see and think the world around us through moving images and sound. As source and counterpoint to our studio

work, we will examine, from a maker's point of view, the films and writings of international filmmakers from the classical period, underground and avant-garde cinema, the New Waves of the 1960s and 70s, and contemporary filmmakers. An individual final video project will give students the opportunity to bring their approach to image, movement and sound explored throughout the term into a work with a expressive, cohesive cinematic language. In *rio du film Passion*, Jean-Luc Godard expresses his desire to turn a camera movement into a prayer. It is this profound engagement with the world and intense, thoughtful consideration of the medium that we seek to achieve.

Limited to 12 students. Fall semester. Artist-in-Residence Rivera-Moret.

228. Introduction to Media: Super 8 Film and Digital Video. (Offered as ENGL 287 and FAMS 228.) This course will introduce students to basic Super 8 film and digital video techniques. The course will include workshops in shooting for film and video, Super 8 film editing, Final Cut Pro video editing, lighting, stop motion animation, sound recording and mixing. Students will learn to think about and look critically at the moving and still image. Students will complete three moving image projects, including one Super 8 film, one video project, and one mixed media project. Weekly screenings will introduce students to a wide range of approaches to editing, writing, and directing in experimental, documentary, narrative, and hybrid cinematic forms. Screenings include works by Martha Rosler, Bill Viola, the Yes Men, Jennifer Reeves, Mona Hatoum, Guillermo Gómez-Peña, Dziga Vertov, D.A. Pennebaker, Jean-Pierre Gorin, Cécile Fontaine, and Johanna Vaude.

Admission with consent of the instructor. Limited to 13 students. Please complete the questionnaire at <https://cms.amherst.edu/academiclife/departments/english/events/questionnaire>. Spring semester. Five College Professor Hillman.

232. Digital Cultures. (Offered as GERM 361, EUST 361, and FAMS 232.) This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, gender, corporeal vs. psychic presence, interactivity, bodily motion and motion capture, community, interface, performativity, duration, and representation. We will be looking at work produced internationally and will focus our attention on interactive projects created in Germany, where a tremendous amount of new media works have been created recently. We also will explore material online and from recent international symposia and exhibitions of electronic art, and view a number of films. Readings will be drawn from theoretical, literary, philosophical, psychoanalytic, and architectural texts, as well as from multimedia-authoring texts, exhibition catalogs, and international cybermagazines. Students will develop and produce projects involving text, still and moving image, and sound, in digital format. No previous experience with computers is required. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

310. Global Sound. (Offered as MUSI 124 and FAMS 310.) This course explores the global scale of much music-making and musical consumption today. Migration, diaspora, war, tourism, postsocialist and postcolonial change, commerce, and digital technology have all profoundly reshaped the way musics are created, circulated, and consumed. These forces have also illuminated important

ethical, legal, and aesthetic issues concerning intellectual property rights and the nature of musical authorship, the appropriation of “traditional” musics by elites in the global North, and local musical responses to transnational music industries, for instance. Through a series of case studies that will include performances and workshops by visiting musicians, Global Sound will examine how musics animate processes of globalization and how globalization affects musics by establishing new social, cultural, and economic formations. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Engelhardt.

312. Pioneer Valley Soundscapes. (Offered as MUSI 238 and FAMS 312.) This course is about exploring, participating in, and documenting the musical communities and acoustic terrain of the Pioneer Valley. The first part of the course will focus on local histories and music scenes, ethnographic methods and technologies, and different techniques of representation. The second part of the course will involve intensive, sustained engagement with musicians and sounds in the Pioneer Valley. Course participants will give weekly updates about their fieldwork projects and are expected to become well-versed in the musics they are studying. There will be a significant amount of work and travel outside of class meetings. The course will culminate in contributions to a web-based documentary archive of Pioneer Valley soundscapes. We will also benefit from visits and interaction with local musicians. Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Limited to 12 students. Spring semester. Professor Engelhardt.

313. The Soviet Experience. (Offered as RUSS 234 and FAMS 313.) With the dissolution of the Soviet Union, the great utopian experiment of the 20th century—a radical attempt to reorganize society in accordance with rational principles—came to an end. This course explores the dramatic history of that experiment from the perspective of those whose lives were deeply affected by the social upheavals it brought about. We begin by examining the early visions of the new social order and attempts to restructure the living practices of the Soviet citizens by reshaping the concepts of time, space, family, and, ultimately, redefining the meaning of being human. We then look at how “the new human being” of the 1920s is transformed into the “new Soviet person” of the Stalinist society, focusing on the central cultural and ideological myths of Stalinism and their place in everyday life, especially as they relate to the experience of state terror and war. Finally, we investigate the notion of “life after Stalin,” and consider the role of already familiar utopian motifs in the development of post-Stalinist and post-Soviet ways of imagining self, culture, and society. The course uses a variety of materials—from primary documents, public or official (architectural and theatrical designs, political propaganda, transcripts of trials, government meetings, and interrogations) and intimate (diaries and letters), to works of art (novels, films, stage productions, paintings), documentary accounts (on film and in print), and contemporary scholarship (from the fields of literary and cultural studies, history and anthropology). Course assignments emphasize careful writing and experiential learning; students will have an opportunity to work on projects involving multimedia production and community-based research. No previous knowledge of Soviet or Russian history or culture is required; course conducted in English, and all readings are in translation. Students who read Russian will be given special assignments.

Limited to 20 students. Omitted 2011-12. Professor Wolfson.

314. Representing Slavery [before 1800] (Offered as ENGL 466, BLST 435 [US], and FAMS 314.) Mining a variety of archives in search of captivity narratives created by American slaves and their progeny, this class will use its materials to consider larger questions regarding the overlapping roles of voice, testimony, trauma, and narrative in cultural and historical understanding. Work for this semester will culminate in the production of a multimedia research project, but no previous familiarity with media production is required.

Limited to 15 students. Spring semester. Professor Parham.

315. The Immigrant City. (Offered as HIST 457 [US] and FAMS 315.) A research seminar, this course will enroll eight students from Amherst College and eight from Holyoke Community College, and will be taught on alternate weeks at both colleges. It will be offered two years in a row, in the first year concentrating on the period from the 1820s to the 1920s, and, in the second, on the period from the 1920s to the present. The city of Holyoke will be the focus of individual and collective research. Students will form research teams (one Amherst, one HCC student in each) and choose a topic for research. Each student will write a research paper based on primary sources, but the results of that research will also go into a collective data base and an ARIS historical simulation project. The latter will allow students (and, eventually, anyone who wishes to access the program) to create visual and narrative simulations about Holyoke history. For example, a research team might generate a "typical" Irish immigrant family story, recounting migration, settlement, work experience, marriage and family growth, political and union affiliations, etc. Another might investigate the anti-immigrant or anti-Catholic movement, perhaps by generating a "typical" Yankee family story; still another might look into the building of the canals and the growth of factory economy, or the architectural evolution of the city, any of which might make use of the GPS and other visual capacities of the ARIS system. Technical support will be available to assist in these efforts. Much of the first half of the course will be devoted to intensive readings and discussions about immigration, urban development, industrialization, etc. However, from the start, students will be expected to become familiar with the ARIS program and to begin to generate ideas for research. Most of the latter weeks of the course will be devoted to research, writing, and oral reports to the class. One three-hour class meeting per week.

Admission with consent of the instructor. Limited to 8 Amherst juniors and seniors. Spring semester. Professors Couvares and Clinton (Holyoke Community College).

316. Performance. (Offered as GERM 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects

in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including *Das Cabinet des Dr. Caligari*, Oskar Schlemmer's *Das Triadische Ballett*, Fernand Léger's *Ballet Mécanique*, and Kurt Jooss' *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

320. Japan on Screen. (Offered as ASLC 234 [J] and FAMS 320.) Is the concept of national cinema useful in the age of globalization? Given the international nature of cinema at its inception, was it ever a valid concept? In this course, we will consider how the nation is represented on screen as we survey the history of film culture in Japan, from the very first film footage shot in the country in 1897, through the golden age of studio cinema in the 1950s, to important independent filmmakers working today. While testing different theories of national, local, and world cinema, we will investigate the Japanese film as a narrative art, as a formal construct, and as a participant in larger aesthetic and social contexts. This course includes the major genres of Japanese film and influential schools and movements. Students will also learn and get extensive practice using the vocabulary of the discipline of film studies. This course assumes no prior knowledge of Japan or Japanese, and all films have English subtitles.

Limited to 20 students. Omitted 2011-12. Professor Van Compernelle.

321. Russian and Soviet Film. (Offered as RUSS 241 and FAMS 321.) Lenin declared "For us, cinema is the most important art," and the young Bolshevik regime threw its support behind a brilliant group of film pioneers (Eisenstein, Vertov, Kuleshov, Pudovkin, Dovzhenko) who worked out the fundamentals of film language. Under Stalin, historical epics and musical comedies, not unlike those produced in 1930s Hollywood, became the favored genres. The innovative Soviet directors of the 1960s and 1970s (Tarkovsky, Parajanov, Abuladze, Muratova) moved away from politics and even narrative toward "film poetry." Post-Soviet Russian cinema has struggled to define a new identity, and may finally be succeeding. This course will introduce the student to the great Russian and Soviet film tradition. Conducted in English. Two class meetings and one or two required screenings a week.

Omitted 2011-12. Professor Wolfson.

322. South Asian Feminist Cinema. (Offered as WAGS 469, ASLC 452 [SA], and FAMS 322.) How do we define the word "feminism"? Can the term be used to define cinematic texts outside the Euro-American world? In this course we will study a range of issues that have been integral to feminist theory—the body, domesticity, same sex desire, gendered constructions of the nation, feminist utopias and dystopias—through a range of South Asian cinematic texts. Through our viewings and readings we will consider whether the term "feminist" can be applied to these texts, and we will experiment with new theoretical lenses for exploring these films. Films will range from Satyajit Ray's classic master-

piece *Charulata* to Gurinder Chadha's trendy diasporic film, *Bend It Like Beckham*. Attendance for screenings on Monday is compulsory.

Limited to 20 students. Spring semester. Professor Shandilya.

323. Weimar Cinema: The "Golden Age" of German Film. (Offered as GERM 347 and FAMS 323.) This course examines the German contribution to the emergence of film as both a distinctly modern art form and as a product of mass culture. The international success of Robert Wiene's Expressionist phantasmagoria, *The Cabinet of Dr. Caligari* (1920), heralded the beginning of a period of unparalleled artistic exploration, prior to the advent of Hitler, during which the ground was laid for many of the filmic genres familiar today: horror film (F.W. Murnau's *Nosferatu*), detective thriller (Fritz Lang's *M*), satirical comedy (Ernst Lubitsch's *The Oyster Princess*), psychological drama (G.W. Pabst's *Pandora's Box*), science fiction (Lang's *Metropolis*), social melodrama (Pabst's *The Joyless Street*), historical costume film (Lubitsch's *Passion*), political propaganda (Slatan Dudow's *Kuhle Wampe*), anti-war epic (Pabst's *Westfront 1918*), a documentary montage (Walther Ruttmann's *Berlin—Symphony of a Big City*), and the distinctly German genre of the "mountain film" (Leni Riefenstahl's *The Blue Light*). Readings, including Siegfried Kracauer, Walter Benjamin, Lotte H. Eisner, Béla Balázs, and Rudolf Arnheim, will address questions of technology and modernity, gender relations after World War I, the intersection of politics and film, and the impact of German and Austrian exiles on Hollywood. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Rogowski.

325. Mother India: Reading Gender and Nation in South Asia. (Offered as WAGS 366, ASLC 351, and FAMS 325.) Do you often wonder why some countries are referred to as the "motherland" and others as the "fatherland"? What and who decides how we refer to a country? In this course, we will examine seismic changes over time in gendered imaginings of the Indian subcontinent. As women stepped out of the domestic sphere to participate in the nationalist struggle of the late 19th century, the idea of the nation swayed dramatically between the nation as wife and the nation as mother in the Indian popular imagination. Readings will include novels such as Rabindranath Tagore's *Home and the World* and Arundhati Roy's *The God of Small Things*. We will also study a range of cinematic texts from the classic *Mother India* to the recent feminist film *Silent Waters*.

Limited to 20 students. Omitted 2011-12. Professor Shandilya.

327. Toward the New Wave. (Offered as FREN 365 and FAMS 327.) This course will study films from the French New Wave (1959-63), as well as earlier French films that influenced many New Wave directors. These films will include: Jean-Luc Godard's *A bout de souffle*, *Vivre sa vie*, and *Le Mépris*; Alain Resnais' *Hiroshima Mon Amour* and *L'année dernière à Marienbad*; Jean Vigo's *Zéro de Conduite* and *L'Atalante*; Jean Renoir's *Boudu sauvé des eaux*, *La Grande Illusion* and *La Règle du Jeu*; Jean-Pierre Melville's *Bob le flambeur*; and Robert Bresson's *Un condamné à mort s'est échappé*. This course will also provide basic training in the analysis of films. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Fall semester. Professor Caplan.

331. Readings in Media Theory and History. (Offered as ENGL 391 and FAMS 331.) What is a medium? Why has the term acquired its current theoretical prominence? How does it differ from discourse, genre, mode, format, and other such terms? This course surveys accounts of mediation from the ancient world to the present, focusing on key figures and historically-important texts (among them, Plato's *Republic*, Martin Heidegger's "The Question Concerning Technology" and "The Origin of the Work of Art," and Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction") before turning attention to our contemporary mediascape and some recent attempts to take its theoretical measure.

Not open to first-year students. Fall semester. Professor Parker.

341. Video Production: Bodies in Motion. (Offered as THDA 250 and FAMS 341.) This studio production class will focus on multiple ways of tracking, viewing, and capturing bodies in motion. The course will emphasize working with the camera as an extension of the body to explore radically different points of view and senses of focus. We will experiment with different techniques and different kinds of bodies (human, animal, and object) to bring a heightened awareness of kinesthetic involvement, animation and emotional immediacy to the bodies on screen and behind the camera. In addition, we will interject and follow bodies into different perceptions of time, progression, place and relationship. In the process, we will express various experiences and theories of embodiment and question what constitutes a body. Depending on student interests, final projects can range from choreographies for the camera to fictional narratives to documentary studies. The class will alternate between camera sessions, both in the studio and on location, and sessions in the editing suite working with Final Cut Pro.

Requisite: Previous experience in composition. Admission with consent of the instructor. Limited to 12 students. Spring semester. Professor Woodson.

345. Performance Studio. An advanced course in the techniques of creating performance. Each student will create and rehearse a performance piece that develops and incorporates original choreography, text, music, sound and/or video. Experimental and collaborative structures and approaches among and within different media will be stressed. The final performance pieces and events will be presented in the Holden Theater. Can be taken more than once for credit.

Requisite: THDA 252 or the equivalent and consent of the instructor. Fall semester. Professor Woodson.

352. Topics in Film Study: The Romance. (Offered as ENGL 385 and FAMS 352.) The topic changes each time the course is taught. In fall 2010 the topic was "The Romance." The romance, and the generic forms it has taken, in Hollywood and elsewhere: classical romance, melodrama, screwball comedy, romantic comedy, the musical. How has the screen romance variously reflected and/or shaped our own attitudes? We will look at examples representing a range of cultures and historical eras, from a range of critical positions. Two screenings per week.

Omitted 2011-12. Senior Lecturer von Schmidt.

354. The Non-Fiction Film. (Offered as ENGL 380 and FAMS 354.) The study of a range of non-fiction films, including (but not limited to) the "documentary," ethnographic film, autobiographical film, the film essay. Will include the work of Eisenstein, Vertov, Ivens, Franju, Ophüls, Leacock, Kopple, Gardner,

Herzog, Chopra, Citron, Wiseman, Blank, Apted, Marker, Morris, Joslin, Riggs, McElwee. Two film programs weekly. Readings will focus on issues of representation, of "truth" in documentary, and the ethical issues raised by the films.

Limited to 25 students. Fall semester. Senior Lecturer von Schmidt.

368. Space. (Offered as GERM 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats (writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar. Recommended for European Studies majors. German majors will select a research project focused on a German Studies context, and will do a substantial portion of the readings in German. Taught in English.

For spring 2012, we will focus on the river as the generative and dynamic concept that will guide our explorations of space and of different kinds of spaces, in conjunction with the European Union/Five College project on Riverscaping/*Alles am Fluss: Rethinking art, environment and community/Kunst—Umwelt—Nachbarschaft neu denken*. Students will pursue research projects concerning the visual arts, history, literature, environment, ecology, visibility/interactivity, conditions and movements of the river (specific rivers including the Elbe River in Hamburg, Germany and the Connecticut River here in the Pioneer Valley), and explore the visions, challenges, and possibilities of creating spaces in which art can happen and in which creative processes can transform communities. Students will have the opportunity to present their final research projects at the European Union/Five Colleges Riverscaping conference on Europe Day, May 9, 2012. One three-hour meeting per week.

Limited to 15 students. Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Familiarity with German is not required. Enrollment requires attendance at the first class meeting. Spring semester. Professor Gilpin.

370. Traumatic Events. (Offered as GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident, and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture,

critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

371. Film, Myth, and the Law. (Offered as LJST 352 and FAMS 371.) (Analytic Seminar) The proliferation of law in film and on television has expanded the sphere of legal life itself. Law lives in images that today saturate our culture and have a power all their own, and the moving image provides a domain in which legal power operates independently of law's formal institutions. This course will consider what happens when legal events are re-narrated in film and examine film's treatment of legal officials, events, and institutions (e.g., police, lawyers, judges, trials, executions, prisons). Does film open up new possibilities of judgment, model new modes of interpretation, and provide new insights into law's violence? We will discuss ways in which myths about law are reproduced and contested in film. Moreover, attending to the visual dimensions of law's imagined lives, we ask whether law provides a template for film spectatorship, positioning viewers as detectives and as jurors, and whether film, in turn, sponsors a distinctive visual aesthetics of law. Among the films we may consider are *Inherit the Wind*, *Call Northside 777*, *Judgment at Nuremberg*, *Rear Window*, *Silence of the Lambs*, *A Question of Silence*, *The Sweet Hereafter*, *Dead Man Walking*, *Basic Instinct*, and *Unforgiven*. Throughout we will draw upon film theory and criticism as well as the scholarly literature on law, myth, and film.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 15 students. Spring semester. Professor Sarat.

372. Passing in Literature and Film. (Offered as ENGL 361, BLST 232 [US], and FAMS 372.) Is identity natural or cultural? This question has persisted through centuries of American writing, and many of the most interesting meditations on this question arise from books and films that deal with passing. Texts about passing, about people who can successfully pass themselves off as something different from what they were "born as," form an important subgenre of American culture because they force us to question some strangely consistent inconsistencies in how we define identity. If race, for example, signifies a real and material difference, how could there be such a thing as racial passing? But, at the same time, if race is "only" a social construction, then why is racial passing so often characterized as a crime against nature? Stories about passing often illustrate a fundamental ambivalence on the personal meaningfulness of bio-power in America, and also reveal the nascent virtuality of worldly experiences more generally. That in mind, this course explores a broad range of literary and cultural texts, including novels by Charles Chesnutt, Percival Everett, and

Danzy Senna, and film and televisual texts like *Gattaca*, *Avatar*, Sirk's *Imitation of Life*, and Eddie Murphy's "White Like Me."

Not open to first-year students. Limited to 30 students. Omitted 2011-12. Professor Parham.

374. Borderlands and Barrios: Latino/a Representation in Film and Television. (Offered as SOCI 335 and FAMS 374.) This course uses a two-pronged sociological approach to examine Latino/a culture in the United States through the mediums of film and television. We begin with discussion of how to critically analyze films and television relative to race and ethnicity, and a review of the history of representation of Latinos/as in media. We then examine the content of the Latino/a experience as depicted in film and television and the accuracy of that content in describing the diversity and truth of the Latino/a experience in the United States, particularly in regard to race, class, and gender.

Limited to 15 students. Omitted 2011-2012. Professor Basler.

375. Jazz Film: Improvisation, Narrativity, and Representation. (Offered as MUSI 225 and FAMS 375.) Jazz occupies a special role in the development of American film. From *The Jazz Singer* (1927), the first American film that included synchronized sound, to the sprawling *Jazz: A Documentary by Ken Burns* (2001), filmic representations of jazz speak to fundamental ways that Americans negotiate difference and imagine national identity. This course examines the relationship between jazz and American culture through three modalities: improvisation, narrativity, and representation. How might jazz improvisation influence the construction of film? Is there an "improvised film"? Moreover, jazz musicians often speak about "telling stories" through their music. How might this influence narrative structure in film and inform the ways that stories about jazz musicians are constructed in film? And how might these stories about jazz musicians reflect larger debates about race, gender, sexuality and nationality? Assignments will include guided viewing of several important jazz films, required reading, and a series of essays.

Limited to 20 students. Fall semester. Professor Robinson.

378. Visual Anthropology. (Offered as ANTH 241 and FAMS 378.) This course will explore and evaluate various visual genres, including photography, ethnographic film and museum presentation as modes of anthropological analysis—as media of communication facilitating cross-cultural understanding. Among the topics to be examined are the ethics of observation, the politics of artifact collection and display, the dilemma of representing non-Western "others" through Western media, and the challenge of interpreting indigenously produced visual depictions of "self" and "other."

Limited to 12 students. Omitted 2011-12.

380. Cinema and the Avant-Garde. (Offered as ENGL 379 and FAMS 380.) Throughout its history artists and filmmakers have experimented radically with cinema, exploring the limits of the medium. This course traces the history of experimentation and its relation to broader avant-garde movements in the arts, such as Symbolism, Dada, Constructivism, Surrealism, Abstract Expressionism, Pop, and Minimalism. Many of the filmmakers and movements we will study set about creating a new type of film, as well as a new kind of film language, in an attempt to re-orient how individuals engage with art in their everyday lives. We will interrogate broad theoretical questions, such as: What is the avant-garde? What is the relation between cinema and different art

movements? How are different revolutionary aesthetic practices tied to political projects? How are mainstream and avant-garde cinemas related? What can cinema do beyond providing representations and narratives? Besides theoretical and critical texts by Peter Bürger, Renato Poggioli, Annette Michelson and Michael Fried, we will examine manifestos and documents from the various movements, as well as historical studies. We will view films by artists such as Sergei Eisenstein, Dziga Vertov, Marcel Duchamp, Hans Richter, Jean Epstein, Luis Buñuel, Maya Deren, Andy Warhol, Tony Conrad, and Stan Brakhage. Two class meetings and one required screening per week.

Limited to 30 students. Fall semester. Visiting Professor Johnston.

421. Inventing Film Theory. (Offered as ENGL 481 and FAMS 421.) As an upper-division seminar in film theory, this course will offer an in-depth examination of historically significant writings that analyze film form and its social functions and effects. Our particular focus will be on the production of film theory in a collective setting: the film/media journal. Thus the course will be organized by five units, each centering on a particular journal in generally chronological order: *Close Up*, *Cahiers du Cinéma*, *Film Culture*, *Screen*, and *Camera Obscura*. Through this structure, we will consider how ideas have developed and transformed, often in dialogue with one another and on an international stage. Our purpose will be threefold: to understand the context for the production and development of film theories; to comprehend a wide range of changing theoretical notions and methodologies; and to create our own dialogue with these works, considering especially their impact on their own contemporaneous film viewers and on viewing positions today. One three-hour class meeting and one film screening per week.

Prior coursework in Film and Media Studies is strongly recommended. Limited to 15 students. Omitted 2011-12. Professor Hastie.

451. Ghosts in Shells? Virtuality and Embodiment from Passing to the Posthuman. (Offered as ENGL 456, BLST 441 [US], and FAMS 451.) This class begins with narratives about individuals who pass—that is, who come to be recognized as someone different from whom they were sexually or racially “born as.” Such stories suggest that one’s identity depends minimally on the body into which one is born, and is more attached to the supplementation and presentation of that body in support of whichever cultural story the body is desired to tell. Drawing on familiar liberal humanist claims, which centralize human identity in the mind, these narratives also respond to the growing sophistication of human experience with virtual worlds—from acts of reading to immersions in computer simulation. But what kinds of tensions emerge when bodies nonetheless signify beyond an individual’s self-imagination? As technology expands the possibilities of the virtual, for instance surrogacy, cloning, and cybernetics, what pressures are brought to bear on the physical human body and its processes to signify authentic humanness? Rather than ask whether identity is natural or cultural, our discussions will project these questions into a not-so-distant future: What would it mean to take “human” as only one identity, as a category amongst many others, each also acknowledged as equally subject to the same social and biological matrices of desire, creation, and recognition? We will approach these questions through works of literature, philosophy, media history, and contemporary science writing.

Limited to 15 students. Omitted 2011-12. Professor Parham.

482. Cinephilia. (Offered as ENGL 482 and FAMS 482.) This course focuses on cinephilia—a passionate, affective engagement with cinema—as a means of seeing both the movies themselves and our critical, historical understanding of them. While focusing on cinephilic figures (the archivist, the filmmaker, the critic, the theorist, the historian, the collector, the teacher, the student), we will also look at particular historical junctures in which cinephilia has arisen in earnest (the photogénie movement in 1910s and 1920s France; post-war French criticism and auteurist production; late twentieth-century enthrallment with international new wave movements). Through experiments with reading, writing, and viewing habits, we will inject theoretical work with experiential practices, ultimately asking how (and if) cinephilia might be mobilized today. One class meeting and one screening per week.

Prior film course recommended. Limited to 15 students. Spring semester. Professor Hastie.

484. Animating Cinema and New Media. (Offered as ENGL 484 and FAMS 484.) This seminar will explore theories of animation and new media in moving image culture. While animation is many times considered children's entertainment, this course situates it as the technical coincidence of life and movement while examining its relation to the nature of cinema and other media. Cinema is a privileged type of animation in the class, but one that exists in a long history of moving images that we will interrogate along with the roles different techniques and technologies play in that history's formation. We will begin with an examination of nineteenth-century optical devices like zoetropes and phenakistoscopes and then study handmade and industrial animation practices, finally working our way to digital special effects technology, machinima, and algorithmic cinema. Particular attention will be paid to the role of motion in the aesthetics of cinema and the sense of vitality objects and figures take on in film. How is life attributed to this illusion of movement? How is the threshold between the animate and inanimate used to define our understandings of media and mediation? To answer these questions we will read theoretical and historical texts by Donald Crafton, Sergei Eisenstein, Tom Gunning, Esther Leslie, and Lev Manovich and view films by artists such as Emile Cohl, Lotte Reiniger, Mary Ellen Bute, Chuck Jones, the Quay Brothers, Lewis Klahr, Cory Arcangel, Marjane Satrapi, and Takeshi Murata. One three-hour class meeting and one required screening per week.

Requisite: Prior coursework in Film and Media Studies. Limited to 15 students. Spring semester. Visiting Professor Johnston.

FRENCH

Professors Caplan (Chair), de la Carrera, Hewitt, Rockwell, and Rosbottom; Associate Professor Katsaros*; Lecturer Uhden.

The objective of the French major is to learn about French culture directly through its language and principally by way of its literature. Emphasis in courses is upon examination of significant authors or problems rather than on chronological survey. We read texts closely from a modern critical perspective, but without isolating them from their cultural context. To give students a better

*On leave 1211-12.

idea of the development of French culture throughout the centuries, we encourage majors to select courses from a wide range of historical periods, from the Middle Ages to the present.

Fluent and correct use of the language is essential to successful completion of the major. Most courses are taught in French. The Department also urges majors to spend a semester or a year studying in a French-speaking country. The major in French provides effective preparation for graduate work, but it is not conceived as strictly pre-professional training.

Major Program. The Department of French aims at flexibility and responds to the plans and interests of the major within a structure that affords diversity of experience in French literature and continuous training in the use of the language.

A major (both *rite* and with Departmental Honors) will normally consist of a minimum of eight courses. Students may choose to take (a) eight courses in French literature and civilization; or (b) six courses in French literature and civilization and two related courses with departmental approval. In either case, a minimum of four courses must be taken from the French offerings at Amherst College. One of these four must be taken during the senior year. All courses offered by the Department above FREN 103 may count for the major. Among these eight courses, one must be chosen from the Middle Ages or Renaissance, and one from the seventeenth or eighteenth centuries. (FREN 311 satisfies either of these distribution requirements.) Up to four courses taken in a study abroad program may count toward the eight required courses for the major. Comprehensive examinations must be completed no later than the seventh week of the spring semester of the senior year.

Departmental Honors Program. Candidates for Departmental Honors must write a thesis in addition to fulfilling the course requirements for the major described above. Students who wish to write a thesis should begin to develop a topic during their junior year and must submit a detailed thesis proposal to the Department *at the beginning of the second week of fall semester classes*. Subject to departmental approval of the thesis proposal, candidates for Departmental Honors will enroll in FREN 498 and 499 during their senior year. (FREN 498 and 499 will not be counted towards the eight-course requirement for the major.) Oral examinations on the thesis will be scheduled in late spring.

Foreign Study. A program of study approved by the Department for a junior year in France has the support of the Department as a significant means of enlarging the major's comprehension of French civilization and as the most effective method of developing mastery of the language.

Exchange Fellowships. Graduating seniors are eligible for two Exchange Fellowships for study in France: one fellowship as Teaching Assistant in American Civilization and Language at the University of Dijon; the other as Exchange Fellow, Ecole Normale Supérieure in Paris.

Course numbering system. FREN 101-208 are French Language and Composition courses. FREN 101-207 are numbered by degree of difficulty. FREN 207, 208 and 311 have identical prerequisites and may be taken in any order. All courses numbered 320 and above, with the exception of those courses conducted in English, list FREN 207, 208, 311 or 312 as prerequisites. Courses numbered 320

and above are advanced courses but are not ranked by order of difficulty. They are organized, instead, by period in the following manner:

- 311-319: French Literature and Civilization
- 320-329: Medieval and Renaissance Literature and Culture
- 330-339: Seventeenth- and Eighteenth-Century Literature and Culture
- 340-349: Nineteenth-Century Literature and Culture
- 350-359: Twentieth- and Twenty-First Century Literature and Culture
- 360-369: Special Courses
- 498-499: Senior Departmental Honors
- 490: Special Topics

FRENCH LANGUAGE AND COMPOSITION

101. Elementary French. This course features intensive work on French grammar, with emphasis on the acquisition of basic active skills (speaking, reading, writing and vocabulary building). We will be using the multimedia program *French in Action* which employs only authentic French, allowing students to use the language colloquially and creatively in a short amount of time. Three hours a week for explanation and demonstration, plus small sections with French assistants. This course prepares students for FREN 103. For students without previous training in French.

Fall and spring semesters. Lecturer Uhden and Assistants.

103. Intermediate French. Intensive review and coverage of all basic French grammar points with emphasis on the understanding of structural and functional aspects of the language and acquisition of the basic active skills (speaking, reading, writing and systematic vocabulary building). We will be using *French in Action*, the multimedia program. Three hours a week for explanation and demonstration, plus small sections with French assistants. This course prepares students for FREN 205.

Requisite: FREN 101 or two years of secondary school French. Fall and spring semesters. Lecturer Uhden and Assistants.

205. Language and Literature. An introduction to the critical reading of French literary and non-literary texts; a review of French grammar; training in composition, conversation and listening comprehension. Texts will be drawn from significant short stories, poetry and films. The survey of different literary genres serves also to contrast several views of French culture. Supplementary work with audio and video materials. Successful completion of FREN 205 prepares students for FREN 207, 208, 311 or 312. Conducted in French. Three hours a week.

Requisite: FREN 103 or three to four years of secondary school French. Fall semester: Professors de la Carrera and Hewitt. Spring semester: Professor de la Carrera.

207. Introduction to French Literature and Culture. Through class discussion, debates, and frequent short papers, students develop effective skills in self-expression, analysis, and interpretation. Literary texts, articles on current events, and films are studied within the context of the changing structures of French society and France's complex relationship to its recent past. Assignments include both creative and analytic approaches to writing. Some grammar review as necessary, as well as work on understanding spoken French using video materials. Highly recommended for students planning to study abroad.

Requisite: FREN 205, or completion of AP French, or four years of secondary school French in a strong program. Fall and spring semesters. Professor Rockwell.

208. French Conversation. To gain as much confidence as possible in idiomatic French, we discuss French social institutions and culture, trying to appreciate differences between French and American viewpoints. Our conversational exchanges will touch upon such topics as French education, art and architecture, the status of women, the spectrum of political parties, minority groups, religion, and the position of France and French-speaking countries in the world. Supplementary work with audio and video materials.

Requisite: FREN 205, or completion of AP French, or four years of secondary school French in a strong program. Limited to 16 students. Spring semester. Professor Hewitt.

FRENCH LITERATURE AND CIVILIZATION

311. Cultural History of France: From the Middle Ages to the Revolution. A survey of French civilization: literature, history, art and society. We will discuss Romanesque and Gothic art, the role of women in medieval society, witchcraft and the Church, Reformation and Counter-Reformation, the centralization of power and the emergence of absolute monarchy. Slides and films will complement lectures, reading and discussion of monuments, events and social structures. Conducted in French.

Requisite: FREN 205 or equivalent. Omitted 2011-12. Professor Caplan.

MEDIEVAL AND RENAISSANCE LITERATURE AND CULTURE

320. Literary Masks of the Late French Middle Ages. The rise in the rate of literacy which characterized the early French Middle Ages coincided with radical reappraisals of the nature and function of reading and poetic production. This course will investigate the ramifications of these reappraisals for the literature of the late French Middle Ages. Readings may include such major works as *Guillaume de Dole* by Jean Renart, the anonymous *Roman de Renart*, the *Roman de la Rose* by Guillaume de Lorris, selections from the continuation of the *Roman de la Rose* by Jean de Meun, anonymous *Fabliaux*, and poetic works by Christine de Pisan, Guillaume de Machaut, Jean Froissart, and Charles d'Orléans. Particular attention will be paid to the philosophical presuppositions surrounding the production of erotic allegorical discourse. We shall also address such topics as the relationships between lyric and narrative and among disguise, death and aging in the context of medieval discourses on love. All texts will be read in modern French. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Rockwell.

321. Amor and Metaphor in the Early French Middle Ages. The eleventh and twelfth centuries witnessed social, political, and poetic innovations that rival in impact the information revolution of recent decades. Essential to these innovations was the transformation from an oral to a book-oriented culture. This course will investigate the problems of that transition, as reflected in such major works of the early French Middle Ages as: *The Song of Roland*, the Tristan legend, the *Roman d'Eneas*, the Arthurian romances of Chrétien de Troyes,

anonymous texts concerning the Holy Grail and the death of King Arthur. We shall also address questions relevant to this transition, such as the emergence of medieval allegory, the rise of literacy, and the relationship among love, sex, and hierarchy. All texts will be read in modern French. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Spring semester. Professor Rockwell.

324. Studies in Medieval Romance Literature and Culture. The study of a major author, literary problem, or question from the medieval period with a particular focus announced each time the course is offered. The topic for spring 2011 was: "The Allegorical Impulse." We studied the social, philosophical, poetic and institutional currents that contribute to the emergence of allegorical texts in the period between the twelfth and the late-fourteenth centuries. Readings included the *Quest for the Holy Grail* and works by Chrétien de Troyes, Guillaume de Lorris, Jean de Meung, Dante Alighieri, and Guillaume de Machaut. All readings were done in English translation. Conducted in English.

Omitted 2011-12. Professor Rockwell.

327. Humanism and the Renaissance. Humanists came to distrust medieval institutions and models. Through an analysis of the most influential works of the French Renaissance, we shall study the variety of literary innovations which grew out of that distrust with an eye to their social and philosophical underpinnings. We shall address topics relevant to these innovations such as Neoplatonism, the grotesque, notions of the body, love, beauty, order and disorder. Readings will be drawn from the works of such major writers as: Erasmus, Rabelais, Marguerite de Navarre, Montaigne, Ronsard, Du Bellay, Maurice Scève and Louise Labé. The most difficult texts will be read in modern French. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Rockwell.

SEVENTEENTH- AND EIGHTEENTH-CENTURY LITERATURE AND CULTURE

330. The Doing and Undoing of Genres in the Seventeenth and Eighteenth Centuries. This course explores the formation and transformation of various genres in seventeenth- and eighteenth-century literature, with a particular focus announced each time the course is offered. The topic for 2008-09 was "Comedy from Corneille and Molière to Beaumarchais." Readings included texts by Corneille (*L'illusion comique*), Molière (*Le Médecin malgré lui*, *Le Tartuffe*, *Le Misanthrope*, *Le malade imaginaire*), Marivaux (*La Double Inconstance*, *Le Jeu de l'amour et du hasard*), and Beaumarchais (*Le Barbier de Séville*, *Le Mariage de Figaro*). Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Caplan.

335. Lovers and Libertines. Passion and the art of seduction, from Mme. de Lafayette's *La Princesse de Clèves* to Stendhal's *Le Rouge et le noir*. We will focus on the oppositions between romantic love and social norms, passion and seduction. Both original masterpieces and their filmic adaptations will be considered. Sample reading list: Mme. de Lafayette, *La Princesse de Clèves*; Prévost, *Manon Lescaut*; Casanova, *Histoire de ma vie*; Laclos, *Les Liaisons dangereuses*; Mozart/Ponte, *Don Giovanni*; Stendhal, *Le Rouge et le noir*. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Spring semester. Professor Caplan.

338. The Republic of Letters. An exploration of Enlightenment thought within the context of the collaborative institutions and activities that fostered its development, including literary and artistic *salons*, *cafés*, and the *Encyclopédie*. We will read texts by Voltaire, Rousseau, Diderot, and others, drawn from the domains of literature, memoirs, and correspondence. To get a better idea of what it might have been like to live in the eighteenth century and be a participant in the “Republic of Letters,” we will also read a variety of essays in French cultural history. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Fall semester. Professor de la Carrera.

339. Worldliness and Otherworldliness. Many eighteenth-century writers imagined and invented other, better societies. To attenuate their criticisms of the social, political, and religious structures of the *ancien régime*, they had recourse to the viewpoint of fictional “outsiders” who arrive in France as if for the first time and describe what they see in minute and telling detail. We will analyze the role that these “other” worlds and the “otherworldly” point of view played in the development of eighteenth-century thought and literature, as well as some of the repercussions that these questions have had in twentieth-century thought. Readings will include Montesquieu’s *Lettres persanes*, Rousseau’s *Discours sur l’origine de l’inégalité*, Diderot’s *Supplément au Voyage de Bougainville*, and Madame de Graffigny’s *Lettres d’une Péruvienne*, as well as Freud’s *Civilization and Its Discontents* and a selection of essays by Claude Lévi-Strauss. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Spring semester. Professor de la Carrera.

NINETEENTH-CENTURY LITERATURE AND CULTURE

342. Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature. Prostitutes play a central role in nineteenth-century French fiction, especially of the realistic and naturalistic kind. Both widely available and largely visible in nineteenth-century France, prostitutes inspired many negative stereotypes. But, as the very product of the culture that marginalized her, the prostitute offered an ideal vehicle for writers to criticize the hypocrisy of bourgeois mores. The socially stratified world of prostitutes, ranging from low-ranking sex workers to high-class courtesans, presents a fascinating microcosm of French society as a whole. We will read selections from Honoré de Balzac, *Splendeur et misère des courtisanes*; Victor Hugo, *Les Misérables*; and Gustave Flaubert, *L’éducation sentimentale*; as well as *Boule-de-Suif* and other stories by Guy de Maupassant; *La fille Elisa* by Edmond de Goncourt; *Nana* by Emile Zola; *Marthe* by Joris-Karl Huysmans; *La dame aux camélias* by Alexandre Dumas fils; and extracts from *Du côté de chez Swann* by Marcel Proust. Additional readings will be drawn from the fields of history (Alain Corbin, Michelle Perrot) and critical theory (Walter Benjamin, Michel Foucault, Julia Kristeva). We will also discuss visual representations of prostitutes in nineteenth-century French art (Gavarni, Daumier, C. Guys, Degas, Manet, Toulouse-Lautrec). Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Katsaros.

343. Agents Provocateurs: Scandalous French Artists, from Baudelaire to Céline. "Merdre!" This is, famously, the opening word of Alfred Jarry's play *Ubu-Roi*. First performed in 1897, *Ubu-Roi* illuminates in retrospect a key aspect of nineteenth-century French literature. Since the Romantics, French literature had been saying "Merdre!" to its bourgeois readers with remarkable consistency. From the bohemian to the *poète maudit*, from the dandy to the decadent, the art of provocation reached its peak in nineteenth-century France. In this course, we will explore the various aspects, meanings, and purposes of this strategy. We will examine the various forms of literary, artistic, and theatrical provocation, as well as their historical and critical significance. We will ask how and why the artist and the bourgeois were set up as enemies, and what effect this conflict has had on theories of artistic creation. We will also try to understand why the myths of the artist invented in the nineteenth century (such as the dandy, the bohemian, and the provocateur) still form an essential part of the critical discourse on the arts today. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Katsaros.

344. Mirrors of the World: The Nineteenth-Century French Novel. This course will trace the evolution of the novel with respect to the broad contexts of nineteenth-century French history and culture. We will focus in particular on the rise of French realism and its relation to the development of modernity in France, examining the treatment of such themes as urban space (the street, the arcade, the barricade), revolution, the opposition between Paris and the provinces, and the formation of modern identity—along with its distinctly modern pathologies (alienation, boredom, sexual frustration). We will pay particular attention to the rising genre of the popular novel and the "roman-feuilleton," in their connection to journalism and the theatre. We will be reading fiction by Nerval, Balzac, Stendhal, Mérimée, Flaubert, Sand, Maupassant, Barbey d'Aurevilly, and Zola, as well as extracts from longer works by Hugo, Dumas and Sue. To help illuminate the problem of realism in France, we will take up the question of realist representation in the visual arts, examining relevant works by such artists and photographers as Courbet, Daumier, Manet, Degas, Nadar and Atget. We will view several film adaptations of nineteenth-century French fiction, such as *Une partie de campagne* and *La bête humaine* by Jean Renoir, as well as the timeless classic on nineteenth-century Paris, *Les Enfants du Paradis* by Marcel Carné. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Katsaros

346. Enfants Terribles: Childhood in Nineteenth-Century French Literature and Art. Images of childhood have become omnipresent in our culture. We tend to fetishize childhood as an idyllic time, preserved from the difficulties and compromises of adult life; but the notion that children's individual lives are worth recording is a relatively modern one. This course will try to map out the journey from the idea of childhood as a phase to be outgrown to the modern conception of childhood as a crucial moment of self-definition. We will examine literary works as well as historical and theoretical sources. We will also look

at nineteenth-century artists' visions of childhood, with a particular emphasis on female artists such as E. Vigée-Lebrun, Berthe Morisot, and Mary Cassatt.

Literary readings will include selections from Rousseau, *Confessions*; and Chateaubriand, *Mémoires d'outre-tombe*; Gérard de Nerval, *Sylvie*; Stendhal, *Vie de Henry Brulard*; selected poems and prose by Baudelaire; Comtesse de Ségur, *Les Malheurs de Sophie*; selected stories by Guy de Maupassant; Emile Zola, *Une page d'amour*; Jules Vallès, *L'enfant*; Jules Renard, *Poil-de-Carotte*.

Theoretical and historical readings will include essays by Philippe Ariès, Michelle Perrot, André Breton, and Jacques Lacan. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Katsaros.

TWENTIETH- AND TWENTY-FIRST-CENTURY LITERATURE AND CULTURE

350. Literature in Crisis: The Contemporary French Novel. What can literature *do*? What is its social force? Is it an agent of change, a reflection of human thought in language, or both? The great French novelists of the 20th and 21st centuries have self-consciously questioned, and struggled to justify, the nature and value of literature. This course will focus on the long series of novelistic experiments, both narratological and ideological, that begin around the time of the First World War. It will include the existential novel, the "New Novel" of the sixties and seventies, the French postmodern novel, and conclude with two overlapping trends of the last two decades: novels that emphasize traumatic history (war, decolonization, immigration) and autofictions that showcase the individual subject in contemporary life. Like the authors we study (such as Proust, Sartre, Camus, Robbe-Grillet, Modiano, Nothomb, Makine, Echenoz, N'Diaye, Beigbeder), we will question the novel's revolutionary potential as we study the nature of story-telling and the literary act, and ask how the novel can shape our understanding of the world. Literary readings will be supplemented with theoretical essays (Freud, Barthes, J. L. Austin, Robbe-Grillet, Sarraute, Derrida). Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or the equivalent. Fall semester. Professor Hewitt.

351. France's Identity Wars. This course studies the shifting notions about what constitutes "Frenchness" and reviews the heated debates about the split between French citizenship and French identity. Issues of decolonization, immigration, foreign influence, and ethnic background will be addressed as we explore France's struggles to understand the changing nature of its social, cultural, and political identities. We will study theoretical and historical works, as well as novels, plays and films. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Hewitt.

354. War and Memory. Through readings of short fiction, historical essays, drama and films, we study how the French have tried to come to terms with their role in World War II, both as individuals and as a nation. We will explore the various myths and deconstructions concerning French heroism and guilt, with particular attention paid to the way wartime memories have become a lightning rod for debate and discord in contemporary French culture and poli-

tics. No prior knowledge of the historical period of the war is necessary, but students of French history are welcome. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Omitted 2011-12. Professor Hewitt.

SPECIAL COURSES

360. Masterpieces of French Literature in Translation. A study of great works of French literature. Readings may include: selections from Montaigne's *Essays* and Pascal's *Pensées*; Molière, *Tartuffe* and *The Misanthrope*; Voltaire, *Candide*; Laclos, *Dangerous Liaisons*; Stendhal, *The Red and the Black*; Balzac, *Old Goriot*; Flaubert, *Madame Bovary*; and Proust, *Swann in Love*. Conducted in English.

Spring semester. Professor Caplan.

362. Dangerous Reading: The Eighteenth-Century Novel in England and France. (Offered as EUST 302, ENGL 302 [Meets the pre-1800 requirement for English majors.], and FREN 362.) Why was reading novels considered dangerous in the eighteenth century, especially for young girls?

This course will examine the development, during this period, of the genre of the novel in England and France, in relation to the social and moral dangers it posed and portrayed. Along with the troublesome question of reading fiction itself, we will explore such issues as social class and bastardy, sexuality and self-awareness, the competing values of genealogy and character, and the important role of women—as novelists, readers, and characters—in negotiating these questions. We will examine why the novel was itself considered a bastard genre, and engage formal questions by studying various kinds of novels: picaresque, epistolary, gothic, as well as the novel of ideas. Our approach will combine close textual analysis with historical readings about these two intertwined, yet rival, cultures, and we will pair novels in order to foreground how these cultures may have taken on similar social or representational problems in different ways. Possible pairings might include Prévost and Defoe, Laclos and Richardson, Voltaire and Fielding, Sade and Jane Austen. French novels will be read in translation. Two class meetings per week.

Fall semester. Professors Frank and Rosbottom.

365. Toward the New Wave. (Offered as FREN 365 and FAMS 327.) This course will study films from the French New Wave (1959-63), as well as earlier French films that influenced many New Wave directors. These films will include: Jean-Luc Godard's *A bout de souffle*, *Vivre sa vie*, and *Le Mépris*; Alain Resnais' *Hiroshima Mon Amour* and *L'année dernière à Marienbad*; Jean Vigo's *Zéro de Conduite* and *L'Atalante*; Jean Renoir's *Boudu sauvé des eaux*, *La Grande Illusion* and *La Règle du Jeu*; Jean-Pierre Melville's *Bob le flambeur*; and Robert Bresson's *Un condamné à mort s'est échappé*. This course will also provide basic training in the analysis of films. Conducted in French.

Requisite: One of the following—FREN 207, 208, 311, 312 or equivalent. Fall semester. Professor Caplan.

ADVANCED COURSES

470. Advanced Seminar. An in-depth study of a major author or literary problem. The topic for fall 2011 is "French Theories." This year's seminar will focus on theoretical activities in which French intellectuals played a leading role during the second half of the twentieth century: semiotics (the domain of inves-

tigation that explores the nature and function of signs and sign-production), structuralism, and deconstruction. We will read work by some of the most influential practitioners of these theories in literary criticism (Roland Barthes), anthropology (Claude Lévi-Strauss), psychoanalysis (Jacques Lacan) and philosophy (Jacques Derrida), with special emphasis upon questions of method (how to do a semiotic or structuralist analysis of an object, what deconstruction does). Conducted in English.

Limited to 15 students. Fall semester. Professor Caplan.

490. Special Topics. Independent Reading Courses. Full course.

Admission with consent of the instructor consent required. Fall and spring semesters.

490H. Special Topics. Independent Reading Courses. Half course.

Admission with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors. A single course.

Fall semester. The Department.

498D. Senior Honors. Double course. Fall semester.

499. Senior Departmental Honors. A single course.

Spring semester. The Department.

499D. Senior Departmental Honors. A double course.

Spring semester. The Department.

GEOLOGY

Professors Cheney, Crowley‡, and Harms; Associate Professor Martini (Chair); Assistant Professor Jones; Adjunct Professor Coombs.

Major Program. The Geology major starts with an introduction to the fundamental principles and processes that govern the character of the earth from its surface environment to its core. GEOL 111 surveys these principles and is required of all Geology majors. Geology encompasses many sub-disciplines that approach study of the earth in a variety of ways, but all share a core of knowledge about the composition and constitution of earth materials. Accordingly, all Geology majors must also take GEOL 121 (Surficial Earth Dynamics), GEOL 291 (Structural Geology), and GEOL 271 (Mineralogy). Finally, in consultation with their departmental advisor, Geology majors must take five additional courses from the Department's offerings, constructing an integrated program that may be tailored to the major's fields of interest or future plans. Senior Departmental Honors, generally consisting of GEOL 498 and 499D, will count as one such course for the major. Only one of these five courses may be from a Geology course numbered less than 111 and only if that course was taken prior to the junior year. Students may substitute one course from ASTR 114 or 223, BIOL 181 or 191, CHEM 151 or 155, COSC 111, MATH 111, or PHYS 115 or 116 for one of the five elective geology courses required for the major. Most, but not all, higher numbered courses in these departments may also be the single substituted ancillary science course, with permission from the Geology Department. The department, in coordination with the student's academic goals, will con-

‡On leave spring semester 2011-12.

sider departures from this major format. In the fall semester of the senior year, each major shall take a comprehensive examination.

Departmental Honors Program. For a degree with Honors, a student must have demonstrated ability to pursue independent work fruitfully and exhibit a strong motivation to engage in research. A thesis subject commonly is chosen at the close of the junior year but must be chosen no later than the first two weeks of the senior year. GEOL 498, 499D involves independent research in the field or the laboratory that must be reported in a thesis of high quality.

All courses are open to any student having requisite experience or consent of the instructor.

103. The Geology of the Great American West. From the high plains west of the Mississippi River, across the Rockies, Canyonlands, and Great Basin, to the Sierra Nevada, the striking natural landscapes of western North America result from the interactions of varied geologic processes through geologic time. This course will first survey the fundamental geologic dynamics that shape the earth's surface and review major stages in the evolution of the earth's crust and oceans. We will then turn to the particular expression of those processes in the American west, with special attention given to our national parks. Readings from the reports of the first geologists to survey the western lands will be included, as will the art and literature of explorers and early travelers who interpreted the western landscape for easterners of the day. Four class hours per week.

No previous knowledge of geology is assumed. Not open to those who have taken GEOL 111. Fall semester. Professor Harms.

109. Environmental Science: Global Warming and Energy Resources. From the earliest civilizations man has been a major agent of environmental change. However, from the dawn of the industrial age, when fossil fuels were first tapped for energy, the rate of this change has increased exponentially. In this course, we will dissect environmental issues by first examining the recent geologic record of climate change and how processes that affect climate change operate in modern natural systems. We will then assess how societies have modified such systems and what factors control the trajectory and rate of change. Several environmental case studies will be used to provide insight into the scientific issues associated with specific environmental problems. Case studies will focus on nonrenewable and renewable energy resources and their relationship to climate change. Two class meetings per week.

Limited to 60 students. Spring semester. Professor TBA.

111. Principles of Geology. As the science that considers the origin and evolution of the earth, Geology provides students with an understanding of what is known about the earth and how we know it, how the earth "works" and why we think it behaves as it does. In particular this course focuses upon the earth as an evolving and dynamic system where change is driven by energy generated within the earth. Concepts to be covered are: the structure of the earth's interior, isostasy, deep time, the origin and nature of the magnetic field, plate tectonics, the origin and evolution of mountain belts, and ocean basins and the growth of the continents over time. In this context, Geology 111 considers a diverse range of topics such as the Appalachian mountain belt, the Hawaiian Islands, Yellowstone Park, the consequences of seismicity, faulting, meteorite impact, and volcanism on the earth's inhabitants, and the sources and limita-

tions of mineral and energy resources. This is a science course designed for all students of the College. Three hours of class and two hours of lab in which the student gains direct experience in the science through field trips, demonstrations, and projects.

Limited to 20 students per section. Fall semester: Professor Crowley. Spring semester: Professors Harms and Martini.

121. Surface Earth Dynamics. For at least 3.5 billion years, the Earth's surface environment has supported some form of life. What geologic processes first created and now maintain this environment? To what extent has life modified this environment over geologic time? What conditions are necessary for a planet to be conducive to life? What are the natural processes that operate at the Earth's surface? This course looks at the environment from a geologist's perspective. The course will start with dynamic systems that can be observed in operation today, as in river and coastal settings, where erosion and deposition occur, and by the interaction of the oceans, atmosphere, and climate. Techniques for interpreting the rock record will be developed so that past environments can be examined and potential future conditions on Earth better appreciated. Differences between earliest Earth environments and those of the more recent few billion years will be studied and integrated with the history of the origin and evolution of life. Three hours of lecture and two hours of lab, including field trips, each week.

Requisite: GEOL 111 or consent of the instructor. Spring semester. Professor Jones.

224. Vertebrate Paleontology. The evolution of vertebrates as shown by study of fossils and the relationship of environment to evolution. Lectures and projects utilize vertebrate fossils in the Beneski Museum of Natural History. Three hours of class and one discussion/laboratory session per week. Offered in alternate years.

Requisite: One course in biology or geology or consent of the instructor. Fall semester. Professor Coombs.

251. Paleontology and Geobiology. This course focuses on the history of life as preserved in the sedimentary rock record. Students will learn how paleontologists and geobiologists use skeletal fossils, molecular fossils, and geochemical signatures to ask and answer questions about the evolution of ancient life and Earth history. Students will study the origination, radiation, and extinction of major groups of organisms in the context of global environmental change, with an emphasis on invertebrate and microbial life. Laboratories include the systematic description, identification, and interpretation of fossils in the field, in hand specimen, and in thin section. Three hours of lectures and three hours of laboratory. Two weekend field trips are required.

Requisite: GEOL 111 or BIOL 181 or 191. Fall semester. Professor Jones.

271. Mineralogy. The crystallography and crystal chemistry of naturally occurring inorganic compounds (minerals). The identification, origin, distribution and use of minerals. Laboratory work includes the principles and methods of optical mineralogy, X-ray diffraction, back-scattered electron microscopy, and electron beam microanalysis. Four hours of lecture and two hours of directed laboratory.

Recommended requisite: GEOL 111, CHEM 151 or 155 or their equivalent. Fall semester. Professor Cheney.

291. Structural Geology. A study of the geometry and origin of sedimentary, metamorphic and igneous rock structures that are the products of earth deformation. Emphasis will be placed on recognition and interpretation of structures through development of field and laboratory methodology. Three hours of lecture and five hours of laboratory each week.

Requisite: GEOL 111. Fall semester. Professor Harms.

301. Hydrogeology. As the global human population expands, the search for and preservation of our most important resource, water, will demand societal vigilance and greater scientific understanding. This course is an introduction to surface and groundwater hydrology and geochemistry in natural systems, providing fundamental concepts aimed at the understanding and management of the hydrosphere. The course is divided into two roughly equal parts: surface and groundwater hydrology, and aqueous geochemistry. In the first section, we will cover the principal concepts of physical hydrogeology including watershed analysis and groundwater modeling. In the second half, we will integrate the geochemistry of these systems addressing both natural variations and the human impact on our environment. Three hours of lecture and three hours of lab or field trip each week.

Requisite: GEOL 111 or consent of the instructor. Spring semester. Professor Martini.

311. Sedimentology and Stratigraphy. An overview of the dominant sedimentologic processes operating in both modern and ancient depositional environments. Students will learn how to examine and interpret features of sedimentary rocks and how to assess temporal or spatial patterns in sequences of sedimentary rocks. Students will then use these observations to expand their understanding of Earth history. Three hours of lecture and three hours of laboratory each week.

Requisite: GEOL 111. Spring semester. Professor Jones.

321. Igneous and Metamorphic Petrology. A study of igneous and metamorphic processes and environments. Application of chemical principles and experimental data to igneous and metamorphic rocks is stressed. Identification, analysis, and mapping of rocks in laboratory and field. Four hours of class and three hours of laboratory per week.

Requisite: GEOL 271. Spring semester. Professor Cheney.

341. Environmental and Solid Earth Geophysics. Only the surface of the earth is accessible for direct study but, as a two-dimensional surface, it represents a very incomplete picture of the geologic character of the earth. The most fundamental realms of the earth—the core and mantle—cannot themselves be observed. Even the uppermost part of the crust, where the lithosphere and hydrosphere interact to determine the quality of the environment in which we live, is hidden. Indirect signals, observed at the surface, can give us a more comprehensive understanding of earth structure—from environmental problems that lie just below the surface to the dynamics of the core/mantle boundary. We can “see” these subsurface realms using seismology, gravity, magnetism and heat flow observations. This course will bring findings from geophysics to bear on developing a picture of the earth in three dimensions. Three hours of class and three hours of laboratory each week.

Requisite: GEOL 111. Omitted 2011-12.

401. Plate Tectonics and Continental Dynamics. An analysis of the dynamic processes that drive the physical evolution of the earth's crust and mantle. Plate tectonics, the changing configuration of the continents and oceans, and the origin and evolution of mountain belts will be studied using evidence from diverse branches of geology. Present dynamics are examined as a means to interpret the record of the past, and the rock record is examined as a key to understanding the potential range of present and future earth dynamics. Three hours of class and three hours of laboratory each week.

Requisite: GEOL 111 and two additional upper-level Geology courses. Omitted 2011-12.

431. Geochemistry. This course examines the principles of thermodynamics, via the methodology of J. Willard Gibbs, with an emphasis upon multicomponent heterogeneous systems. These principles are used to study equilibria germane to the genesis and evolution of igneous and metamorphic rocks. Specific applications include: the properties of ideal and real crystalline solutions, geothermometry, geobarometry, and the Gibbs method—the analytic formulation of phase equilibria. This course also introduces the student to the algebraic and geometric representations of chemical compositions of both homogeneous and heterogeneous systems. Four class hours each week.

Requisite: GEOL 271 or CHEM 161, or PHYS 116 or 123. Omitted 2011-12.

450. Seminar in Biogeochemistry. Through biogeochemical cycles microbes influence the chemical composition of all of our habitable environments. They are found in the most extreme environments on Earth, from the upper atmosphere to the depths of our oceans as well as in the deep subsurface of Earth's crust. In this seminar, we will examine tracers and proxies for microbial activity present in rock, sediment, soil and porewater. Environments to be studied include hydrothermal vents, deep sedimentary basins, early Earth and possible extraterrestrial habitats. We will survey the major biologically relevant elements of the periodic table (C, O, S, N, Fe, P) and examine how these elements cycle through the environment, focusing on stable isotopic tracers of biological processes. Students will gain experience with field and laboratory techniques and we will emphasize the current scientific literature in discussions. Once a week this advanced seminar will meet jointly with biogeochemistry experts across the five colleges. Three hours of class per week.

Requisite: CHEM 151 or GEOL 301 or consent of the instructor. Fall semester. Professor Martini.

490. Special Topics. Independent reading or research. A written report will be required. A full course.

Approval of the Departmental Chair is required. Fall and spring semesters. The Staff.

490H. Special Topics. Independent reading or research. A written report will be required. A half course.

Approval of the Departmental Chair is required. Fall and spring semesters. The Staff.

498. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required.

Open to seniors who meet the requirements of the Departmental Honors program. Fall semester. The Staff.

498D. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required. A double course.

Open to seniors who meet the requirements of the Departmental Honors program. Fall semester. The Staff.

499. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required.

Open to seniors who meet the requirements of the Departmental Honors program. Spring semester. The Staff.

499D. Senior Departmental Honors. Independent research on a geologic problem within any area of staff competence. A dissertation of high quality will be required. A double course.

Open to seniors who meet the requirements of the Departmental Honors program. Spring semester. The Staff.

GERMAN

Professors Brandest and Rogowski (Chair); Associate Professor Gilpint; Senior Lecturer Schütz; Visiting Professors Gutzmann and Koehler; Visiting Lecturer Frackman.

Major Program. Majoring in German can lead to a variety of careers in education, government, business, international affairs, and the arts.

The German Studies Major is broadly humanistic and cross-cultural. It develops language and cultural literacy skills and provides a critical understanding of the cultural and literary traditions of the German-speaking countries: The Federal Republic of Germany, Austria, and Switzerland. The Department offers effective preparation for graduate study in German literature and language while also opening up a broad range of interdisciplinary perspectives.

The major requires GERM 210 (or its equivalent), GERM 315 and 316 (German Cultural History), and a minimum of five further German courses. Three of these must be courses in German culture and literature, conducted in German. Majors are advised to broaden their knowledge of other European languages and cultures and to supplement their German program with courses in European history, politics, economics, and the arts.

Students who major in German Studies are expected to enroll in at least one German course per semester. The Department faculty will help majors develop individual reading lists as they prepare for a Comprehensive Examination administered during each student's final semester.

Study Abroad. German majors are strongly encouraged to spend a summer, semester, or year of study abroad as a vital part of their undergraduate experience. The Department maintains a regular student exchange program with Göttingen University in Germany. Each year we send students to that univer-

†On leave fall semester 2011-12.

sity in exchange for two German students who serve as Language Assistants at Amherst College. Faculty can also advise students on a variety of other options for study in a German-speaking country.

Departmental Honors Program. In addition to the courses required for a rite degree in the major, candidates for Honors must complete GERM 498 and 499 and present a thesis on a topic chosen in consultation with an advisor in the Department. The aim of Honors work in German is (1) to consolidate general knowledge of the history and development of German language, culture, and history; (2) to explore a chosen subject through a more intensive program of readings and research than is possible in course work; (3) to present material along historical or analytical lines, in the form of a scholarly thesis.

Honors students who major with a concentration in German Studies are encouraged to consult early with their faculty advisor about a possible thesis topic. Depending on the topic chosen, their thesis committee will be comprised of Amherst College German Studies faculty who may or may not invite faculty from other departments, or from the Five Colleges to participate as readers. The thesis committee will be chaired by the student's Department of German thesis advisor.

The quality of the Honors thesis, the result of the Comprehensive Examination, together with the overall college grade average, will determine the level of Honors recommended by the Department.

GERMAN LANGUAGE

101. Elementary German I. Our multi-media course *Fokus Deutsch* is based on videos depicting realistic stories of the lives of present day Germans as well as authentic documents and interviews with native speakers from all walks of life. The video program, as well as related Internet webpages, will serve as a first-hand introduction to the German-speaking countries and will encourage students to use everyday language in a creative way. Text and audio-visual materials emphasize the mastery of speaking, writing, and reading skills that are the foundation for further study. Three hours a week for explanation and demonstration, one hour a week in small sections plus frequent viewing of video clips and Internet sites on *Blackboard*.

Fall semester. Senior Lecturer Schütz.

102. Elementary German II. A continuation of GERM 101, with increased emphasis on reading of selected texts. Three class meetings per week plus one additional conversation hour in small sections, with individual work on *Blackboard*.

Requisite: GERM 101 or equivalent. Spring semester. Senior Lecturer Schütz.

205. Intermediate German. Systematic review of grammar, aural and speaking practice, discussion of video and television programs, and reading of selected texts in contemporary German. Stress will be on the acquisition and polishing of verbal, reading, writing, and comprehension skills in German. Three hours per week for explanation and structured discussion, plus one hour per week in small sections for additional practice with German language assistants.

Requisite: GERM 102 or two years of secondary-school German or equivalent. Fall semester. Visiting Professor Gutzmann (Smith College).

210. Advanced Composition and Conversation. Practice in free composition and analytical writing in German. Exercises in pronunciation and idiomatic conversation. Supplementary work with audio and video materials. Oral reports on selected topics and reading of literary and topical texts. Conducted in German. Three hours per week, plus one hour per week in small sections for additional practice with German language assistants.

Requisite: GERM 205 or equivalent, based on departmental placement decision. Spring semester. Professor Gilpin.

312. Advanced Reading, Conversation, and Style I. Reading, discussion, and close analysis of a wide range of cultural materials, including selections from *Die Zeit* and *Der Spiegel*, essays, and short works by modern authors and song writers (Böll, Brecht, Biermann, Udo Lindenberg, etc.). Materials will be analyzed both for their linguistic features and as cultural documents. Textual analysis includes study of vocabulary, style, syntax, and selected points of grammar. Round-table discussions, oral reports and structured composition exercises. Students will also view unedited television programs, work with the Internet, and listen to recordings of political and scholarly speeches, cabaret, protest songs, and to authors reading from their own works. Conducted in German. Three class hours per week, plus an additional hour in small sections.

Requisite: GERM 210 or equivalent. Fall semester. Senior Lecturer Schütz.

314. Advanced Reading, Conversation, and Style II. Focusing on one contemporary novel, we will develop strategies for analyzing texts for their literary expression, their linguistic and stylistic features, and their cultural content. Additional materials (Internet, video, CD-ROMs, etc.) on literary and cultural topics as well as articles drawn from history, sociology, psychology, and philosophy. Three class hours per week, plus one hour with German Language Assistants.

Requisite: GERM 210 or equivalent. Spring semester. Senior Lecturer Schütz.

315. German Cultural History to 1800. An examination of cultural developments in the German tradition, from the Early Middle Ages to the rise of Prussia and the Napoleonic Period. We shall explore the interaction between socio-political factors in German-speaking Europe and works of "high art" produced in the successive eras, as well as Germany's centuries-long search for a cultural identity. Literature to be considered will include selections from Tacitus' *Germania*, the *Hildebrandslied*, a courtly epic and some medieval lyric poetry; the sixteenth-century Faust chapbook and other writings of the Reformation Period; Baroque prose, poetry, and music; works by Lessing and other figures of the German Enlightenment; *Sturm und Drang*, including early works by Goethe, Schiller, and their younger contemporaries. Selected audio-visual materials will provide examples of artistic, architectural, and musical works representative of each of the main periods. Conducted in German.

Requisite: GERM 210 or equivalent. Fall semester. Professor Rogowski.

316. German Cultural History from 1800 to the Present. A survey of literary and cultural developments in the German tradition from the Romantic Period to contemporary trends. Major themes will include the Romantic imagination and the rise of nationalism in the nineteenth century, the literary rebellion of the period prior to 1848, Poetic Realism and the Industrial Revolution, and various forms of aestheticism, activism, and myth. In the twentieth century we shall consider the culture of Vienna, the "Golden Twenties," the suppres-

sion of freedom in the Nazi state, issues of exile and inner emigration, and the diverse models of cultural reconstruction after 1945. Authors represented will include Friedrich Schlegel, Brentano, Heine, Büchner, Hegel, Marx, Nietzsche, Heinrich and Thomas Mann, Kafka, Brecht, Grass, Wolf, and Handke. Music by Schubert, Wagner, Mahler, and Henze; samples of art and architecture. Conducted in German.

Requisite: GERM 210 or equivalent. Spring semester. Professor Brandes.

320. Fairy Tales. This course invites you to journey into the world of German fairy tales, sagas, and legends. Castles and humble huts, enchanted forests and crumbling ruins are the topographies of our critical inquiry into bewitching, at times haunting tales of power struggles, family conflicts, the rise from "rags to riches," as well as cruel acts, punishments, and rewards. Our focus will be on folk and literary tales, chief among them the tales of the brothers Grimm. We will also examine other European traditions of storytelling and their continuing relevance as literary, cultural, and social documents for today. Conducted in German.

Requisite: GERM 210 or equivalent. Fall semester. Visiting Professor Gutzmann (Smith College).

325. Romantic Couples. Can romantic love be pure passion? Or is it subject to rules designed to express feeling? The course explores the language and representations of love around 1800, during a time of profound social and aesthetic change. We will investigate the romantic yearnings for love as a meeting of autonomous subjects, leading to the discovery and realization of the self; the ecstasy of love and erotic misery; longings for everlasting fidelity and trust; issues of speechlessness and delusions; and the social marriage contract which gave rise to a desire to harmonize erotic and Platonic love and friendship. Readings will include romantic tales and fairy tales, novels, poetry, and letters by Goethe, Friedrich Schlegel, Dorothea Schlegel, Bettina von Arnim, Tieck, Hoffmann, and Kleist; music by Schubert and Wagner; romantic painting by Friedrich, Runge, and the Nazarenes. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2011-12. Professor Brandes.

327. The Age of Goethe. Classical German literature and music, from the 1780s to the 1830s, has influenced German and Western culture until today. While considering music and art, this course will focus primarily on the greatest writers of the period: Goethe, Schiller, and Hölderlin. Placing their literature in the philosophical and political contexts of Idealism and of German enlightened absolutism, we will distinguish this "high art" from contemporary early romantic concepts as well as from German Jacobine activism, which was strongly influenced by the French Revolution. We will also examine the legacy of this rich cultural era in its impact on Western romantic, transcendentalist, and symbolist movements—and its influence on the rise of the myth of the Germans as a "nation of poets and thinkers." Readings will include Goethe's *Faust I*, *Egmont*, *Iphigenie*, and *Römische Elegien*; Schiller's *Die Räuber* and *Maria Stuart*; Hölderlin's *Hyperion* and selected poems; essays and manifestos by Kant, Fichte, and Forster. Listening assignments in Mozart's *Die Zauberflöte* and selected *Lieder* of the period. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2011-12. Professor Brandes.

331. Berlin, Metropolis. "Willkommen, Bienvenue, Welcome!" to Berlin, Europe's youngest metropolis. Virtually exploding in the early 1900s into a

creative and influential urban center, the new Berlin reacted to the political challenges of imperialism, war, revolution, and inflation with wit, sarcasm, and radical politics—the perfect proving ground for those seeking personal freedom and political change, including artists, amateurs, reformers, and revolutionaries. We will trace the beginnings and flowering of urban modernism in Berlin public life, architecture, the fine arts and theater, up to the Nazi virulent attacks on modern art and urban lifestyles as “degenerate” in 1933. Course materials focus on the changes from pre-modern to urban metropolis, including such topics as alternative ways of life in the social and cultural spaces of the city; the celebration of the exotic; new concepts of sexuality and the body; ethnicity and difference; and the ill-fated German-Jewish symbiosis. Readings and viewings include novels, films, essays, design, architecture, theater, cabaret, jazz, and montage in the arts. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2011-12. Professor Brandes.

333. Comedy and Humor. The course with the shortest reading list ever-not! Contrary to popular opinion, Germans (and their Austrian and Swiss neighbors) do have a sense of humor that has produced a wide variety of both high-brow and popular forms, ranging from the absurdist skits of Karl Valentin and Liesl Karlstadt, to raunchy “Ostfriesenwitze,” and to the current boom in sex and “relationship” comedies in film. We will explore broadsheets and cartoons (Wilhelm Busch, Loriot, E. O. Plauen, Uli Stein), populist theater forms such as the operetta (Strauss, Lehar) and farcical “Volkstheater,” sophisticated literary comedies (Tieck, Büchner, Sternheim, Dürrenmatt), social satire in print and other media (Heine, Kraus, Tucholsky, Staudte, Irmtraud Morgner, Robert Gernhardt, Eckhard Henscheid, Luise Pusch, Elfriede Jelinek), parody pastiche in song and movies (Comedian Harmonists, Max Raabe, Bully Herbig), and political humor in cabaret from the Wilhelmine period, the Weimar Republic, inside and outside the Third Reich, communist East Germany, and the multi-ethnic Germany of today (Wedekind, Werner Finck, Erika Mann, Gerhart Polt, Sinasi Dikmen). Primary materials will be supplemented by theoretical readings, including Arthur Koestler, Volker Klotz, Susanne Schäfer, and—of course—Sigmund Freud. Conducted in German.

Requisite: GERM 210 or equivalent. Spring semester. Professor Rogowski.

334. Post-War German Culture, 1945-1989. How did post-war Germany respond to the dilemma of being the frontier between Communism and the Free World? How did the two German societies develop their own identities and adapt, rebel, or acquiesce culturally in regard to the powers in control? We will situate major literary and cultural developments within the context of political and social history. Topics include coming to terms with the Nazi past; political dissent, democratization, and economic affluence; reactions to the Berlin Wall; the student revolt and feminism; the threat to democracy and civil rights posed by terrorism; the peace movement in the East and the West. Readings in various genres, including experimental literary texts. Authors include Heinrich Böll, Günter Grass, Peter Schneider, and Peter Weiss in the West and Volker Braun, Heiner Müller, Ulrich Plenzdorf, and Christa Wolf in the East. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2011-12. Professor Brandes.

338. Modern Drama. Why is drama an art form of such tremendous importance to Germans, Austrians, and the Swiss? Few cultures can boast a similar

preoccupation with, interest in, and public support of, the theater. This course examines the rich legacy of dramatic innovation and experimentation from about 1890 to the present day, ranging from the scandals surrounding Frank Wedekind's exposition of sexual hypocrisy to the iconoclastic provocations of present-day *Regietheater*. We will read and discuss selected plays by authors such as Gerhart Hauptmann, Arthur Schnitzler, Georg Kaiser, Bertolt Brecht, Marie-Luise Fleisser, Peter Weiss, Heinar Kipphardt, Friedrich Dürrenmatt, Max Frisch, Botho Strauß, Marlene Streeruwitz, Elfriede Jelinek and others. Readings will be supplemented by audiovisual materials on artists like Pina Bausch, Johann Kresnik, and Heiner Müller. Conducted in German.

Requisite: GERM 210 or equivalent. Omitted 2011-12. Professor Rogowski.

COURSES OFFERED IN ENGLISH

344. Popular Cinema. From Fritz Lang's thrilling detective mysteries to Tom Tykwer's hip postmodern romp *Run Lola Run*, from Ernst Lubitsch's satirical wit to the gender-bending comedies of Katja von Garnier, this course explores the rich legacy of popular and genre films in the German-speaking countries. Topics to be covered include adventure films, comedies, and costume dramas of the silent period, including Fritz Lang's *Spiders* (1919) and Joe May's *The Indian Tomb* (1920); the musical comedies of the Weimar Republic and the "dream couple" Lilian Harvey and Willy Fritsch; Nazi movie stars and the "non-political" entertainment films of the Third Reich, such as Josef von Baky's blockbuster *Münchhausen* (1943); the resurgence of genre films in the 1950s ("Heimatfilme," romantic comedies, melodramas, etc.); the Cold War Westerns in the West (based on the novels by Karl May) and in the East (starring Gojko Mitic); the efforts to produce audience-oriented films in the politicized climate of the 1960s and 1970s; the big budget quasi-Hollywood productions by Wolfgang Petersen; and the recent spate of relationship comedies. We will discuss the work of, among others, actors and performers Karl Valentin, Heinz Rühmann, Zarah Leander, Hans Albers, Heinz Erhardt, Romy Schneider, Lorient, and Otto, and directors including Ernst Lubitsch, Fritz Lang, Joe May, Wilhelm Thiele, May Spils, Katja von Garnier, Detlev Buck, Tom Tykwer, and Doris Dörrie. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Rogowski.

347. Weimar Cinema: The "Golden Age" of German Film. (Offered as GERM 347 and FAMS 323.) This course examines the German contribution to the emergence of film as both a distinctly modern art form and as a product of mass culture. The international success of Robert Wiene's Expressionist phantasmagoria, *The Cabinet of Dr. Caligari* (1920), heralded the beginning of a period of unparalleled artistic exploration, prior to the advent of Hitler, during which the ground was laid for many of the filmic genres familiar today: horror film (F.W. Murnau's *Nosferatu*), detective thriller (Fritz Lang's *M*), satirical comedy (Ernst Lubitsch's *The Oyster Princess*), psychological drama (G.W. Pabst's *Pandora's Box*), science fiction (Lang's *Metropolis*), social melodrama (Pabst's *The Joyless Street*), historical costume film (Lubitsch's *Passion*), political propaganda (Slatan Dudow's *Kuhle Wampe*), anti-war epic (Pabst's *Westfront 1918*), a documentary montage (Walther Ruttmann's *Berlin—Symphony of a Big City*), and the distinctly German genre of the "mountain film" (Leni Riefenstahl's *The Blue Light*). Readings, including Siegfried Kracauer, Walter Benjamin, Lotte H. Eis-

ner, Béla Balázs, and Rudolf Arnheim, will address questions of technology and modernity, gender relations after World War I, the intersection of politics and film, and the impact of German and Austrian exiles on Hollywood. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Rogowski.

349. Witches: Myth and Reality. This course examines the historical construction of the witch and the context of the women (and men) labeled as witches. Our main topics will be: European Pagan religions and the spread of Christianity; the "Burning Times" in early modern Europe, with an emphasis on the German situation; 17th-century New England and the Salem witch trials; the images of witches in folklore and fairy tales in the context of the historical persecutions; and some contemporary Wiccan/witch practices in their historical context. Readings are drawn from documentary records of the witch persecutions and witch trials, literary representations, scholarly analyses of witch-related phenomena and themes, and essays examining witches, witchcraft, and the witch persecutions, including from contemporary feminist and/or neo-Pagan perspectives. Readings and discussions will be supplemented by related material taken from current events in addition to visual material (videos, slides) drawn from art history, early modern witch literature, popular culture, and documentary sources. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Fall semester. Visiting Professor Frackman (University of Massachusetts).

350. Rilke. The course will explore the rich legacy of one of the greatest poets of the twentieth century. We will examine Rilke's peculiar background in the German-speaking minority in Hapsburg Prague; his situation in the literary world of *fin-de-siècle* Munich; the significance of his encounter with Lou Andreas-Salomé; the intellectual experiences that shaped his outlook on life and on poetry (Nietzsche; Russia and Tolstoy; Paris and Rodin); his artistic breakthrough in the two-volume *New Poems* (1907) and the concept of the "Ding-Gedicht"; the existential crisis reflected in the modernist novel *The Notebook of Malte Laurids Brigge* (1910); his reflections on the role of poetry in a modern world of uncertainty in texts such as *A Letter to a Young Poet* (1903); his artistic crisis of the 1910s; and the extraordinary double achievement of 1922, *The Duino Elegies* and *The Sonnets to Orpheus*. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Rogowski

351. Joyful Apocalypse: Vienna Around 1900. Between 1890 and 1914, Vienna was home to such diverse figures as Sigmund Freud, Gustav Klimt, Gustav Mahler, Leon Trotsky, and Adolf Hitler. Which social, cultural, and political forces brought about the extraordinary vibrancy and creative ferment in the capital of the Austro-Hungarian Empire? The course will examine the multiple tensions that characterized "fin-de-siècle" Vienna, such as the connection between the pursuit of pleasure and an exploration of human sexuality, and the conflict between avant-garde experimentation and the disintegration of political liberalism. Against this historical backdrop we shall explore a wide variety of significant figures in literature (Schnitzler, Hofmannsthal, Musil, Kraus), music (Mahler, R. Strauss, Schönberg), and the visual arts (Klimt, Schiele, Kokoschka, O. Wagner, A. Loos). We will explore the significance of

various intellectual phenomena, including the psychoanalysis of Freud and the philosophies of Ernst Mach and Ludwig Wittgenstein. We shall also trace the emergence of modern Zionism (Theodor Herzl) in a context of growing anti-Semitism, and discuss the pacifism of Bertha von Suttner in a society on the verge of the cataclysm of the First World War. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Rogowski.

352. Kafka, Brecht, and Thomas Mann. Representative works by each of the three contemporary authors will be read both for their intrinsic artistic merit and as expressions of the cultural, social, and political concerns of their time. Among these are such topics as the dehumanization of the individual by the state, people caught between conflicting ideologies, and literature as admonition, political statement, or escape. Readings of short stories and a novel by Kafka, including "The Judgment," "The Metamorphosis," and *The Castle*; poems, short prose, and plays by Brecht, e.g., *The Three-Penny Opera*, *Mother Courage*, and *The Good Woman of Setzuan*; fiction and essays by Mann, including "Death in Venice" and *Buddenbrooks*. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Brandes.

354. Nietzsche and Freud. Modern thinking has been profoundly shaped by Nietzsche's radical questioning of moral values and Freud's controversial ideas about the unconscious. The course explores some of the ways in which German literature responds to and participates in the intellectual challenge presented by Nietzsche's philosophy and Freud's psychoanalysis. Readings include seminal texts by both of these figures as well as works by Rilke, Thomas Mann, Hermann Hesse, Musil, Schnitzler, and Expressionist poets. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Rogowski.

360. Performance. (Offered as GERM 360, EUST 360 and FAMS 316.) What is performance? What constitutes an event? How can we address a phenomenon that has disappeared the moment we apprehend it? How does memory operate in our critical perception of an event? How does a body make meaning? These are a few of the questions we will explore in this course, as we discuss critical, theoretical, and compositional approaches in a broad range of multidisciplinary performance phenomena emerging from European—primarily German—culture in the twentieth century. We will focus on issues of performativity, composition, conceptualization, dramaturgy, identity construction, representation, space, gender, and dynamism. Readings of performance theory, performance studies, gender studies, and critical/cultural studies, as well as literary, philosophical, and architectural texts will accompany close examination of performance material. Students will develop performative projects in various media (video, performance, text, online) and deliver a number of critical oral and written presentations on various aspects of the course material and their own projects. Performance material will be experienced live when possible, and in text, video, audio, digital media and online form, drawn from selected works of Dada and Surrealism, Bauhaus, German Expressionism, the Theater of the Absurd, Tanztheater, and Contemporary Theater, Performance, Dance, Opera, New Media, and Performance Art. A number of films, including

Das Cabinet des Dr. Caligari, Oskar Schlemmer's *Das Triadische Ballett*, Fernand Léger's *Ballet Mécanique*, and Kurt Jooss' *Der Grüne Tisch*, will be also screened. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

361. Digital Cultures. (Offered as GERM 361, EUST 361, and FAMS 232.) This course examines the interactions between contemporary critical and cultural theory and digital cultures, addressing issues of identity construction, gender, corporeal vs. psychic presence, interactivity, bodily motion and motion capture, community, interface, performativity, duration, and representation. We will be looking at work produced internationally and will focus our attention on interactive projects created in Germany, where a tremendous amount of new media works have been created recently. We also will explore material online and from recent international symposia and exhibitions of electronic art, and view a number of films. Readings will be drawn from theoretical, literary, philosophical, psychoanalytic, and architectural texts, as well as from multimedia-authoring texts, exhibition catalogs, and international cybermagazines. Students will develop and produce projects involving text, still and moving image, and sound, in digital format. No previous experience with computers is required. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

363. Traumatic Events. (Offered as GERM 363, EUST 363, and FAMS 370.) How is memory constructed and represented? How is it possible to bear witness, and what exactly is involved? Who is authorized to testify, to whom, when? Whose story is it? Is it possible to tell "the story" of a traumatic event? What are the disorders of testimony, and how and where do they emerge? This course will observe the workings of trauma (the enactment and working-through of collective and individual symptoms of trauma), memory, and witnessing in various modes of everyday life. We will examine notions of catastrophe, disaster, accident, and violence, and explore the possibilities and impossibilities of bearing witness in many forms of cultural production: in fiction, poetry, architecture, critical theory, oral and written testimonies, visual art, monuments, memorials, philosophy, science, cartoons, film, video, theater, television reportage, newspaper documentation, performance, online, and in our public and domestic spaces. We will study various representations of trauma, paying particular attention to events in Germany and Europe from the twentieth century, as well as to 9/11 and other recent international events. Material to be examined will be drawn from the work of Pina Bausch, Joseph Beuys, Christian Boltanski, Cathy Caruth, Paul Celan, Marguerite Duras, Peter Eisenman, Shoshana Felman, Florian Freund, Jochen Gerz, Geoffrey Hartman, Rebecca Horn, Marion Kant, Anselm Kiefer, Ruth Klüger, Dominick LaCapra, Claude Lanzmann, Dori Laub, Daniel Libeskind, W.G. Sebald, Art Spiegelman, Paul Virilio, Peter Weiss, Wim Wenders, Elie Wiesel, Christa Wolf, and others. Conducted in English with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

364. Architectures of Disappearance. (Offered as GERM 364 and EUST 364.) This course will address a number of developments and transformations in contemporary urban architecture and performance from an international per-

spective. We will explore issues including, but not limited to, trauma, memory, absence, perception, corporeality, representation, and the senses in our examination of recent work in Germany and elsewhere, and read a number of texts from the fields of philosophy, critical theory, performance studies, and visual and architectural studies, in an attempt to understand how architecture is beginning to develop compositional systems in which to envision dynamic and responsive spaces in specific cultural contexts. We will focus our research on the work of a number of German and international architects, performance, and new media artists, including Jochen Gerz, Renata Stih and Frieder Schnock, Horst Hoheisel, Micha Ullman, Shimon Attie, Daniel Libeskind, Peter Eisenman, Rem Koolhaas, Greg Lynn, Mark Goulthorpe, R & Sie(n), Axel Kilian, Paul Privitera, Hani Rashid and Lise-Ann Couture, Herzog and de Meuron, Archigram, William Forsythe, Jan Fabre, Rachel Whiteread, Rebecca Horn, Sasha Waltz, Richard Siegal, Michael Schumacher, Robert Wilson, the Blix Brothers of Berlin, Pina Bausch, Granular Synthesis, Sponge, Rafael Lozano-Hemmer, Toni Dove, and many others. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Omitted 2011-12. Professor Gilpin.

365. Making Memorials. (Offered as GERM 365 and EUST 365.) This is a course about what happens to difficult memories: memories that are intensely personal, but made public, memories that belong to communities, but which become ideologically possessed by history, politics, or the media. How are memories processed into memorials? What constitutes a memorial? What gets included or excluded? How is memory performed in cultural objects, spaces, and institutions? What is the relationship between the politics of representation and memory? Who owns memory? Who is authorized to convey it? How does memory function? This course will explore the spaces in which memories are "preserved" and experienced. Our attention will focus on the transformation of private and public memories in works of architecture, performance, literature, and the visual arts primarily in Germany, Europe, and the United States. Conducted in English, with German majors required to do a substantial portion of the reading in German.

Spring semester. Professor Gilpin.

366. Bauhaus. (Offered as GERM 366 and EUST 246). This course will explore in detail the art, architecture, history and theory of the influential German art school, the Bauhaus. The subject of recent blockbuster exhibitions in New York and Berlin, this course will make use of many new publications and critical viewpoints. We will begin with the school's origins during WWI and the German Revolution, its spectacular contributions and controversial development during the Weimar Republic, and conclude with the demise of the Bauhaus by the National Socialists. We will trace the forced exile of many Bauhaus artists and architects, as well as analyze Bauhaus legacies (at Black Mountain College, the Ulm School of Design, the New Bauhaus Chicago, Yale, and Harvard, and in the Situationists' New Babylon project). The course will include the work of the architects Walter Gropius, Hannes Meyer, Mies van der Rohe and Lilli Reich; the art and design (textiles, metal work, prints, photographs, typography, paintings, sculpture, etc.) of Paul Klee, Wassily Kandinsky, Lyonel Feininger, Gunta Stözl, Moholy-Nagy, Herbert Bayer, Joseph Albers, and Oskar Schlemmer; and the writings of important Weimar writers and theorists, such as Erich Maria Remarque, Walter Benjamin, Georg Lukács, and Siegfried Kra-

cauer. Students will be responsible for in-class presentations, a book review, and a final paper. Conducted in English, with German majors required to do a substantial portion of their reading in German.

Fall semester. Visiting Professor Koehler (Hampshire College).

368. Space. (Offered as GERM 368, EUST 368, and FAMS 368.) This research seminar will explore conceptions of space as they have informed and influenced thought and creativity in the fields of cultural studies, literature, architecture, urban studies, performance, and the visual, electronic, and time-based arts. Students will select and pursue a major semester-long research project early in the semester in consultation with the professor, and present their research in its various stages of development throughout the semester, in a variety of media formats (writing, performance, video, electronic art/interactive media, installation, online and networked events, architectural/design drawings/renderings), along with oral presentations of readings and other materials. Readings and visual materials will be drawn from the fields of literature and philosophy; from architectural, art, and film theory and history; from performance studies and performance theory; and from theories of technology and the natural and built environment. Emphasis on developing research, writing, and presentation skills is a core of this seminar.

For spring 2012, we will focus on the river as the generative and dynamic concept that will guide our explorations of space and of different kinds of spaces, in conjunction with the European Union/Five College project on Riverscaping/Alles am Fluss: Rethinking art, environment and community/Kunst—Umwelt—Nachbarschaft neu denken. Students will pursue research projects concerning the visual arts, history, literature, environment, ecology, visibility/interactivity, conditions and movements of the river (specific rivers including the Elbe River in Hamburg, Germany and the Connecticut River here in the Pioneer Valley), and explore the visions, challenges, and possibilities of creating spaces in which art can happen and in which creative processes can transform communities. Students will have the opportunity to present their final research projects at the European Union/Five Colleges Riverscaping conference on Europe Day, May 9, 2012. One three-hour meeting per week.

Preference given to German majors and European Studies majors, as well as to students interested in architecture/design, performance, film/video, interactive installation, and/or the environment. Conducted in English. German majors will select a research project focused on a German Studies context and will do a substantial portion of the readings in German. Limited to 15 students. Enrollment requires attendance at the first class meeting. Spring semester. Professor Gilpin.

OTHER COURSES

490. Special Topics. Fall and spring semesters. The Department.

498. Senior Departmental Honors. Fall semester. The Department.

499. Senior Departmental Honors. Spring semester. The Department.

HISTORY

Professors Couvares, Dénnerline†, Hunt†, G. Levin, Redding (Chair), Saxton†, Servot†, and K. Sweeney; Associate Professors Epsteint, López, Moss*, and Ringer‡; Assistant Professors Boucher, Castro Alves, Maxey, and Melillo; Five College Associate Professor Chu; Five College Assistant Professors Glebov and Shawcross; Visiting Professor Schwartz; Visiting Assistant Professor Payne; Visiting Lecturer Rabig.

History is the disciplined study of the past. Historical study entails the exploration of ruptures, shifts and continuities in society, politics, culture, and the relations between humans and the environment. Historians challenge and revise existing narratives of the past, both to comprehend the events they describe and to shed light on our own evolving needs and concerns. Historical study accomplishes many of the goals of a liberal arts education. It encourages us to think critically about the relationship between our arguments and evidence. It leads us to question the inevitability of our own ideas and assumptions. It helps us appreciate the lesson that actions often have unanticipated consequences. It invites reflection on the often hidden relationships between ideas and social institutions, and between individuals and their cultures.

Students in history courses learn how to analyze texts and documents; how to frame research questions and conduct independent inquiries; and how to organize and write historical analyses to make them engaging and persuasive. The department comprises scholars whose work and teaching connects different regions of the world and integrates multiple topics into a common disciplinary endeavor. Courses in the department seek to stimulate independent and creative thought. We encourage majors and non-majors who take our courses to construct programs of study that transcend national boundaries and group identities and that broaden their own conceptual frameworks for understanding the past and the present.

Major Program. History majors, in consultation with their advisors, design a course of study that combines a broad and meaningful distribution of historical subjects and methods with a concentration that develops analytical skills. All History majors are required to take nine courses. One of these must be HIST 301, taken normally in the junior or senior year, preferably after completion of two or more other history courses. Those majors who wish to write a thesis must fulfill these requirements and, in addition, take at least two courses, normally HIST 498 and 499, toward the completion of their thesis.

All History majors must include as one of their courses for the major a seminar in which they write a substantial research paper that conforms to the department's "Guidelines for Research Papers," and that is guided by individual consultation with the instructor. (HIST 301, Proseminar in History, does not fulfill this requirement.) A student who contemplates writing a thesis in the senior year must complete the research paper by the end of the junior year. A student not intending to write a thesis may delay taking an appropriate seminar and completing the paper until the senior year. In exceptional circumstances and with the approval of the student's advisor and Department, a student may write the research paper in a seminar at another institution or for a course not

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

designated as a seminar (with the consent of the instructor), as long as the paper conforms to the department's "Guidelines for Research Papers."

Concentration within the major. In completing their major, history students must take four courses either in the history of one geographical region (chosen from the six possibilities listed below), or in the history of a particular historical topic (for example, colonialism or nationalism), or in a comparative history of two or more regions, chosen by the student. The geographical regions are as follows:

1) the United States [US]; 2) Europe [EU]; 3) Asia [AS]; 4) Africa and the diaspora ([AF]; 5) Latin America and the Caribbean [LA]; 6) the Middle East [ME].

Each student shall designate a concentration in consultation with his or her advisor.

Breadth requirements for the major. History majors must take courses from at least three of the six geographical regions listed above. In addition, all majors must take either two courses that focus on a pre-1800 period [^P] or one pre-1800 course and one course in comparative history [^C].

Comprehensive Evaluation. Students writing senior theses thereby fulfill the Department's comprehensive requirement. Other majors will satisfy the requirement by completing a seminar and writing a research paper that conforms to the Department's "Guidelines for Research Papers."

Departmental Honors Program. The Department recommends Latin Honors for seniors who have achieved distinction in their course work and who have completed a thesis of Honors quality. Students who are candidates for Latin Honors will normally take two courses, HIST 498 and HIST 499, in addition to the courses required of all majors. With the approval of the thesis advisor, a student may take either HIST 498 or HIST 499 as a double course. In special cases, and with the approval of the entire Department, a student may be permitted to devote more than three courses to his or her thesis.

Course Levels in the Department of History. *Introductory level* courses assume little or no previous college or university level experience in studying history either in general or in the specific regions covered by the courses. They are appropriate both for students new to the Department's offerings and for those who wish to broaden their historical knowledge by studying a region, topic, or period that they have not previously explored. *Intermediate level* courses usually focus on a narrower region, topic, or historical period. Although most intermediate level courses have no prerequisites (see the individual course listings), they assume a more defined interest on the part of the student, and are appropriate for those who wish to enhance their understanding of the specific topic as well as their analytical and writing skills. *Seminars* (upper-level courses) usually require the student to complete an independent research paper that satisfies the "Guidelines for Research Papers." They are appropriate both for history majors as a way of fully comprehending and practicing the craft of the historian, as well as for non-history majors who wish to pursue a topic in depth.

Key for concentration and breadth requirements for the major: US [United States]; EU [Europe]; AS [Asia]; AF [Africa and the diaspora]; LA [Latin America and the Caribbean]; ME [Middle East]; ^P [Pre-1800]; ^C [Comparative].

101. World War II in Global Perspective. [^C] This course will explore World War II in global perspective. Historians of Europe, Japan, and the United States

will join together to teach the history of the world's most destructive war. Topics include the rise of militant regimes in Germany and Japan; German and Japanese aggression in the 1930s; the attack on Pearl Harbor; famous battles of the war; the Holocaust; German and Japanese occupation practices; civilian life in the Allied and Axis countries; and the later memory of the war. The course will also address moral controversies raised by the war, including the Anglo-American firebombing of Germany and the decision to drop the atomic bomb. Texts for the course will include film, memoirs, government documents, graphic and other novels, and secondary accounts of the war. Class will consist of two lectures and one discussion section per week.

Omitted 2011-12. Professors Epstein, Maxey, and K. Sweeney.

104. Environmental Issues of the Nineteenth Century. (Offered as HIST 104 [C] and ENST 220.) This course considers the ways that people in various parts of the world thought about and acted upon nature during the nineteenth century. We look historically at issues that continue to have relevance today, including: invasive species, deforestation, soil-nitrogen availability, water use, desertification, and air pollution. Themes include: the relationship of nineteenth-century colonialism and environmental degradation, gender and environmental change, the racial dimensions of ecological issues, and the spatial aspects of human interactions with nature. We will take at least one field trip. In addition, we will watch three films that approach nineteenth-century environmental issues from different vantage points. Two class meetings per week.

Spring semester. Professor Melillo.

105. Global Environmental History of the Twentieth Century. This course examines the environmental history of the world since 1900 with a particular focus on Latin America, Sub-Saharan Africa, and China. We will use books, articles, four films, and a range of online media to illuminate the comparative and interdisciplinary possibilities of global environmental history. In addition to studying the past, we will explore how to use historical knowledge in the formulation of policy recommendations and grassroots initiatives for addressing contemporary environmental issues. Two class meetings per week.

Fall semester. Professor Melillo.

121. Medieval Europe: From Charlemagne to Columbus. [EU^P] The period from the rise of the Holy Roman Empire to the discovery of the New World has been rightly described as the "making of Europe." This course explores aspects of medieval institutions, society and culture from the Mediterranean to Scandinavia and beyond, looking at royal and aristocratic authority, the power of the papacy, and the emergence of urban classes. Attention will be drawn to agrarian and commercial revolutions, to technological advances and revivals of intellectual activity, letters and the arts, but also to warfare and religious conflict. We will discover how people lived, how they viewed themselves, and how their perceptions of the world changed. Two class meetings per week.

Limited to 30 students. Fall semester. Five College Professor Shawcross.

125. Early Modern Europe. (Offered as HIST 125 [EU^P] and EUST 125.) This introductory survey covers Western, Central and Eastern Europe and the European parts of the Ottoman Empire during the period from approximately 1500 to 1800. It looks at the main political developments of the period, with special attention to court culture, rebellions and revolutions, colonial expansion and contraction, and the clash of states and empires. It examines new devel-

opments in long-distance trade, agriculture, industry, finance, warfare, media and the arts, and their impact on social life, politics and the environment. It looks at the emergent slave systems of Europe and her colonies as well as the Ottoman Empire. And it analyzes religious conflict and accommodation with respect to Catholics, Protestants, the Eastern Orthodox, Jews, Muslims and "non-believers." The course aims to uncover the political, ethnic and religious diversity of Early Modern Europe as well as to plumb the roots of present-day conflicts and controversies about the historical definition of "Europe" and "Europeans." Two class meetings per week.

Omitted 2011-12. Professor Hunt.

132. Europe in the Twentieth Century. (Offered as HIST 132 [EU] and EUST 133.) This course offers a broad survey of European history in the twentieth century. It will cover events such as World War I; the Bolshevik Revolution and the ensuing Soviet experiment; the Spanish Civil War; Nazism, World War II, and the Holocaust; the Cold War in Europe; the collapse of communism; and the Balkan Wars in the 1990s. In addition, the course will focus on the broad themes of twentieth-century European history: the confrontation between liberalism, fascism, and communism; the role of nationalism; the development of the welfare state; the decline of Europe's role in the world; the movement for European unity; and changing notions of race, class, and gender during the course of the century. Course materials will focus on primary documents, including films, memoirs, novels, political manifestos, and government and other official documents. Three class meetings per week.

Limited to 60 students. Spring semester. Professor Epstein.

136. The Soviet Century: Rise and Fall of the Communist Experiment. (Offered as HIST 136 [EU] and RUSS 235.) This course will explore the history of Soviet state and society through the revolutionary turmoil, Stalin's socio-economic transformations and terror, World War II and the Cold War. As we follow the development of the Soviet Union, we will focus on topics such as the role of ideology in policy and everyday life, people's reactions and adaptations to unprecedented pressures of "really existing socialism," function of terror, repression and accommodation in Communist society, and the place of the USSR on the changing map of world powers in the twentieth century. While we will discuss the role of leaders and institutions, we will also pay attention to cultures and practices of everyday life that developed behind the Iron Curtain. Materials for the class will include writings by contemporary historians, memoirs, novels, films, and art works from the Mead Museum. Two class meetings per week.

Fall semester. Five College Professor Glebov.

141. Colonial North America. [US^P] A survey of early American history from the late 1500s to the mid-1700s. The course begins by looking at Native American peoples and their initial contacts with European explorers and settlers. It examines comparatively the establishment of selected colonies and their settlement by diverse European peoples and enslaved Africans. The last half of the course focuses on the social, economic, political, and cultural conditions influencing the rise of the British colonies. Three class meetings per week.

Omitted 2011-12. Professor K. Sweeney.

144. Nineteenth-Century America. [US] A survey of American history from the early national period to the turn of the century, with an emphasis on social history. The course will trace the growth of slavery, the dispossession of Na-

tive Americans, Civil War and Reconstruction, the rise of postwar large-scale industry, and big cities. Topics will include changing ethnic, racial, gender, and class relations, the struggles between labor and capital, and the emergence of middle-class culture. The format will include lectures and weekly discussions; readings will be drawn from both original and secondary sources. Two class meetings per week.

Spring semester. Professor Saxton.

155. Twentieth-Century America. [US] The course traces United States political, social, and cultural history from 1900 to the present. Among the topics covered are the rise of the modern corporation, class conflict and the Progressive movement; immigration, ethnic pluralism, and the rise of mass culture; the Great Depression and the New Deal; World War II, the Cold War, and McCarthyism; the civil rights, women's and environmental movements, the New Left, the New Right, and the continuing inequalities of race and class. Films and videos will regularly supplement class readings. Three class meetings per week.

Limited to 40 students. Spring semester. Professor Couvares.

160. Black Diaspora from Africa to the Haitian Revolution. (Offered as HIST 160 [LA^P/AF^P] and BLST 191 [CLA/D].) This course maps the range of black experiences in Latin America and the Caribbean from the emergence of Atlantic slave-based economies in the sixteenth century to the 1844 slave conspiracy of La Escalera in Cuba. It treats the Atlantic Ocean as a crossroads of diverse cultures and as a point of reference for understanding the condition of Africans and people of African descent. Topics of discussion will include the rise of the transatlantic slave trade, slave and free black communities, the meaning of Africa and African culture, changing ideas of freedom, and forms of black activism. We will read Alejo Carpentier's historical novel *The Kingdom of This World* (1949), slave narratives and monographic works on the British colony of Demerara (today Guyana), Mexico, Peru, Jamaica, Brazil, Haiti and Cuba. Two class meetings per week.

Fall semester. Professor Castro Alves.

161. Black Diaspora from Emancipation to the Present. (Offered as HIST 161 [LA/AF] and BLST 101 [CLA/D].) This course explores the historical roots of contemporary racial formations in Latin America and the Caribbean. It focuses particularly on the black experiences, inter-ethnic conflicts and racial solidarities in Brazil, Cuba, Jamaica, Haiti and Puerto Rico from the mid-nineteenth century to the present. Topics of discussion will include the struggles for emancipation from slavery, black notions of sovereignty, forms of black nationalism, Pan-Africanism, and political radicalism. We will examine a multiplicity of historical sources, including novels, music, film, personal testimonies, and historical monographs in order to understand the black diaspora as both an historical process and as a seedbed for various identities, racial cultures and political projects. Two class meetings per week.

Spring semester. Professor Castro Alves.

171. Chinese Civilization to 1800. (Offered as HIST 171 [AS^P] and ASLC 124 [C].) A survey of Chinese history from ancient times to the eighteenth century. We will focus on texts and artifacts to explore the classical roots and historical development of Chinese statecraft, philosophy, religion, art, and literature. Using these media for evidence, we will trace the histories of inter-state relations, imperial institutions, global commerce, and family-based society through the

ancient Han empire, the great age of Buddhism, the medieval period of global trade, and the Confucian bureaucratic empires that followed the Mongol world conquest. We will also compare these histories to those of European and other civilizations, considering Chinese and non-Chinese views of the past. Readings include the *Analects of Confucius* and other Confucian and Daoist texts, Buddhist tales and early modern fiction, selections from the classic *Records of the Grand Historian (Shiji)*, and Jonathan Spence's *Emperor of China: Self-portrait of Kangxi*. Two class meetings per week.

Fall semester. Professor Dennerline.

172. Modern China. (Offered as HIST 172 [AS] and ASLC 146 [C].) A survey of Chinese history from the Manchu conquest of 1644 to the present. Beginning with the successes and failures of the imperial state as it faced global economic development, expanding European empires, and internal social change, we will study the Opium War, massive nineteenth-century religious rebellions, Republican revolution and state-building, the "New Culture" movement, Communist revolution, the anti-Japanese war, Mao's Cultural Revolution, and the problems of post-Mao reform, all with comparative reference to current events. Readings, which include a wide variety of documents such as religious and revolutionary tracts, eye-witness accounts, memoirs, and letters, are supplemented by interpretive essays and videos. Two class meetings per week.

Omitted 2011-12. Professor Dennerline.

175. Japanese History to 1700s. (Offered as HIST 175 [AS^P] and ASLC 225 [J].) This is a writing attentive survey of Japan's history from antiquity to the early-eighteenth century. It traces political, social, and cultural developments in order to provide basic literacy in pre-modern Japanese history and a basis both for comparative history and further course work in Japanese history. Prominent themes include the rise of early polities, contact with the Chinese continent and Korean peninsula, the aristocratic culture of the Heian court and its displacement by medieval samurai rule, the role of Buddhist thought and institutions, the "warring states" period of the sixteenth-century and cosmopolitan contact with Christian Europe, the Tokugawa peace and its urban cultural forms. Throughout, we will read a variety of sources, including eighth-century mythology, aristocratic literature, chronicles of war, religious and philosophical texts, as well as modern fiction and film. Classes will combine lectures with close readings and discussions of the assigned texts. Requirements include short response papers and topical essays. Two class meetings per week.

Fall semester. Professor Maxey.

176. Modern Japanese History from 1800 to the 2000s. (Offered as HIST 176 [AS] and ASLC 247 [J].) This course surveys the modern history of the Japanese archipelago, from the late-Tokugawa period through the rise of the modern Meiji nation-state, colonial expansion and total war. We will conclude with the postwar economic recovery and the socio-political challenges facing the Japanese nation-state in the early-2000s. Through primary documents, fiction, and film, we will explore themes including the disestablishment of the samurai class, industrialization, imperialism, feminism, nationalism, war, democracy, and consumerism. Classes will consist of lectures along with close readings and discussions. Requirements include short response papers and topical essays. Three class meetings per week.

Spring semester. Professor Maxey.

181. Colonial and Post-Colonial Africa. (Offered as HIST 181 [AF] and BLST 221 [A].) This is a history of Africa from the late nineteenth century to the present day. In the first half of the course, we will study the imperial scramble to colonize Africa; the broader integration of African societies into the world economy; the social, political and medical impact of imperial policies; Western popular images of Africa in the colonial period; the nationalist struggles that resulted in the independent African states; and the persistent problems faced by those post-colonial states. In the final half of the course, we will investigate three cases: Congo-Zaire and the state as a source of chaos through the Second Congo War; violence, liberation and memories of childhood in late colonial Rhodesia and postcolonial Zimbabwe; the political history of economic development programs and the advent of "resource conflicts," particularly those involving diamonds. Three class meetings per week.

Omitted 2011-12. Professor Redding.

190. Middle Eastern History: 600-1800. (Offered as HIST 190 [ME^P] and ASLC 126 [WA].) This course surveys the history of the Middle East from the outset of the Islamic period to the beginning of the modern period. It is divided into the following segments: the formative period of Islam, the classical caliphates, the classical courts, the Mongols, and the great empires of the Ottomans and the Safavids. The course is organized chronologically and follows the making and breaking of empires and political centers; however, the focus of the course is on the intellectual, social, cultural and religious developments in these periods. Two class meetings per week.

Omitted 2011-12. Professor Ringer.

191. The Modern Middle East: 1800-Present. (Offered as HIST 191 [ME] and ASLC 148 [WA].) This course surveys the history of the Middle East from 1800 to the present. The focus is threefold: following political, social and intellectual trends as they evolve over time, exploring contemporary historical and methodological debates and analysis, and introducing students to important historical literature of the period. The class is divided into modules: "From Subject to Citizen," "Engineering a Modern Middle East," "Nationalism and the Quest for Independence," "Islamist Opposition," and "Taking Sovereignty: Contemporary Debates and the Post-Modern Era." The class is discussion-oriented and writing intensive. Two class meetings per week.

Fall semester. Professor Ringer.

207. The Wild and the Cultivated. [C] For thousands of years, wild and domesticated plants have played crucial roles in the development of cultures and societies. Students in this course will consider human relationships with plants from a global-historical perspective, comparing trends in various regions and time periods. We will focus on the Neolithic Agricultural Revolution, seed-saving practices, medicinal plants, religious rites, food traditions, biopiracy, agribusiness, and biofuels. Two class meetings per week.

Omitted 2011-12. Professor Melillo.

208. Spain and the Pacific World, 1571-1898. [C^P/AS] This course explores the historical relationship between the Spanish Empire and the peoples and environments of the Pacific Ocean region. We will begin in 1571 with the opening of Manila as a Spanish trading port and end in 1898 with the Spanish-American War. Over the course of the semester, we will discuss the trans-Pacific silver and silk trades, the function of Catholic missionaries in shaping the Pacific

World, environmental exchanges between the Americas and Asia, indigenous resistance to imperialism, and the role of Pacific peoples in the development of the world economy. Two class meetings per week.

Spring semester. Professor Melillo.

212. Disease and Doctors: An Introduction to the History of Western Medicine. [C] Disease has always been a part of human experience; doctoring is among our oldest professions. This course surveys the history of Western medicine from antiquity to the modern era. It does so by focusing on the relationship between medical theory and medical practice, giving special attention to Hippocratic medical learning and the methods by which Hippocratic practitioners built a clientele, medieval uses of ancient medical theories in the definition and treatment of disease, the genesis of novel chemical, anatomical, and physiological conceptions of disease in the early modern era, and the transformations of medical practice associated with the influence of clinical and experimental medicine in the nineteenth century. The course concludes by examining some contemporary medical dilemmas in the light of their historical antecedents. Two class meetings per week.

Spring semester. Professor Servos.

213. Turning Points in the History of Science. [EU^P] An introduction to some major issues in the history of science from antiquity to the twentieth century. Topics will include the genesis and decay of a scientific tradition in Greco-Roman antiquity, the reconstitution of that tradition in medieval Europe, the revolution in scientific methods of the seventeenth century, and the emergence of science as a source of power, profit, and cultural authority during the past century. Two class meetings per week.

Omitted 2011-12. Professor Servos.

214. Science and Society in Modern America. [US] A survey of the social, political, and institutional development of science in America from the Civil War to the present. Emphasis will be on explaining how the United States moved from the periphery to the center of international scientific life. Topics will include the professionalization of science; roles of scientists in industry, education, and government; ideologies of basic research; and the response of American scientists to the two world wars, the Depression, and the Cold War. Two class meetings per week.

Spring semester. Professor Servos.

217. Childhood and Child Welfare in the Modern World. [C] The recent trend of big-name celebrities adopting children from the developing world has made international child welfare the subject of rich public debate. Is it right for citizens of wealthier countries to remove children from poorer nations to give them a better life, or does this act constitute a blatant case of cultural imperialism and "child stealing"? The issue hinges on the question of whether it is possible to define a single, universal standard of child welfare. If the answer is yes, then intervening into other families and societies is justified to give all children a "proper childhood." If the answer is no, then all manner of child-centered humanitarianism becomes subject to critique. This course explores the historical roots of these current social issues. It begins by analyzing the creation of a "modern" definition of childhood in the era of the Enlightenment, then follows the attempts of nineteenth and twentieth century reformers to extend this model of childhood throughout Europe and the European empires. Topics in-

clude debates over the limits of parental rights, the role of ethnicity and culture in childrearing, definitions of child abuse, international charities and NGOs, adoption, and child psychology. Two class meetings per week.

Fall semester. Professor Boucher.

221. The Crusades. [EU^P] Immortalized in modern books and on film, the Crusades were a central phenomenon of the Middle Ages. This course examines the origins and development of the Crusades and the Crusader States in the Islamic East. It explores dramatic events, such as the great Siege of Jerusalem, and introduces vivid personalities, including Richard the Lionheart and Saladin. We will consider aspects of institutional, economic, social and cultural history and compare medieval Christian (Western and Byzantine), Muslim and Jewish perceptions of the crusading movement. Finally, we will critically examine the resonance the movement continues to have in current ideological debates. Two class meetings per week.

Omitted 2011-12. Five College Professor Shawcross.

222. The Byzantine Empire. [EU^P] Based in Constantinople—ancient Byzantium and present-day Istanbul—the Eastern Roman, or Byzantine Empire, survived the collapse of the Western Roman Empire by over a millennium. This long-lived state on the crossroads of Europe and Asia was Roman in law, civil administration, and military tradition, but predominantly Greek in education and language, and Christian in religion. The course explores the changing face of medieval Byzantium as it turned itself into one of the greatest civilizations the world has known. We trace the empire's survival through the dramatic centuries of the Islamic conquests, Iconoclasm, and the Crusades, until its final fall to the Ottoman Turks. Two class meetings per week.

Limited to 30 students. Spring semester. Five College Professor Shawcross.

229. The European Enlightenment. (Offered as HIST 229 [EU^P] and EUST 229.) This course begins with the political, social, cultural and economic upheavals of late seventeenth-century England, France, and the Netherlands. The second part of the course will look at the Enlightenment as a distinctive philosophical movement, evaluating its relationship to science, to classical antiquity, to organized religion, to new conceptions of justice, and to the changing character of European politics. The final part will look at the Enlightenment as a broad-based cultural movement. Among the topics discussed here will be the role played by Enlightened ideas in the French Revolution, women and non-elites in the Enlightenment, scientific racism, pornography and libertinism, orientalism, and the impact of press censorship. Readings for the course will include works by Descartes, Locke, Montesquieu, Voltaire, Rousseau, Diderot, Hume, Adam Smith, Choderlos de Laclos, Kant and others. Two class meetings per week.

Spring semester. Professor Hunt.

230. The French Revolution. (Offered as HIST 230 [EU] and EUST 230.) Often viewed as one of the defining events in modern history, the French Revolution has been debated and discussed, derided and celebrated by generations of politicians, cultural commentators, and historians. This course enters into this on-going conversation by examining the nature of the revolutionary process as it unfolded in late eighteenth-century France and its empire. Beginning in the "old regime" of kings and commoners, it untangles the social, political, and intellectual roots of the Revolution and investigates the extent to which

these factors contributed to the radical overthrow of the French establishment in 1789. It then follows the extension of the Revolution throughout French society and across the seas to the Caribbean, analyzing how popular and colonial upheavals influenced the revolutionary new order of "liberty, equality, and brotherhood" that was taking shape in France. Finally, the course explores the aftermath of the Revolution by tracing the various ways that its history has been interpreted and reinterpreted from the nineteenth century to the present day. Two class meetings per week.

Spring semester. Professor Boucher.

231. Race and Empire: The British Experience from 1760. (Offered as HIST 231 [EU] and EUST 231.) From the mid-eighteenth century through the 1960s, Britain presided over the most powerful empire in the world. At its height, this small island nation ruled one-quarter of the earth's surface and more than 450 million of its inhabitants. Not only did British imperialism play a decisive role in shaping world politics, economics, and cultures in its day, it also left a number of profound legacies that continue to affect our lives in the present. This course traces the rise, fall, and lasting influence of the British empire, and pays particular attention to questions of race and ethnicity. Through a series of colonial encounters—such as the first contacts made between explorers and Pacific Islanders in the 18th century, the interactions between missionaries and Africans in the 19th century, or the migration of South Asians to Britain in the 20th century—it examines what "race" meant in different historical contexts. The course thus explores the institutionalization of racism in government, law, and society, and analyzes moments in which racism has been combated and overturned. Readings and course materials will be drawn from secondary and primary sources, including newspapers, novels, photographs, artwork, oral histories, and films. Two class meetings per week.

Limited to 30 students. Spring semester. Professor Boucher.

234. Nazi Germany. (Offered as HIST 234 [EU] and EUST 234.) This course will explore the history of Nazi Germany from 1933 to 1945. It will examine the emergence of Hitler and Nazism in Germany, Nazi ideology and aesthetics, Nazi racial policies, daily life in the Third Reich, women under Nazism, resistance to the Nazis, Nazi foreign policy and World War II, the Holocaust, and the Nuremberg War Crimes Trial. Class participants will also discuss themes that range beyond the Nazi case: How do dictatorships function? What constitutes resistance? How and why do regimes engage in mass murder? Texts will include films, diaries, memoirs, government and other official documents, and classic and recent scholarly accounts of the era. Three class meetings per week.

Limited to 60 students. Omitted 2011-12. Professor Epstein.

242. Material Culture of American Homes. (Offered as HIST 242 [US^P] and AHRA 133) Using architecture, artifacts, visual evidence and documentary sources, the course examines social and cultural forces affecting the design and use of domestic architecture, home furnishings, and domestic technology in the eastern United States from 1600 to 1960. In addition to providing a survey of American domestic architecture, the course provides an introduction to the study of American material culture. Field trips to Historic Deerfield, Old Sturbridge Village, Hartford, Connecticut, and sites in Amherst form an integral part of the course. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor K. Sweeney.

245. Native American Histories. [US^P] This course examines selectively the histories and contemporary cultures of particular groups of American Indians. It will focus on Algonquian- and Iroquoian-speaking native peoples of the east in the period from 1600 to 1800; Indians of the northern plains during the 1800s and 1900s; and the Pueblo and Navajo peoples from the time before their contacts with Europeans until the present day. Through a combination of readings, discussions, and lectures, the course will explore the insights into Native American cultures that can be gained from documents, oral traditions, artifacts, films and other sources. Three class meetings per week.

Fall semester. Professor K. Sweeney.

247. African American History from the Slave Trade to Reconstruction. (Offered as BLST 231 [US] and HIST 247 [US^P; or may be included in AF concentration, but not AF for distribution in the History major.]) This course is a survey of the history of African American men and women from the sixteenth and seventeenth centuries through the Civil War and Reconstruction. The content is a mixture of the social, cultural, and political history of blacks during two and a half centuries of slavery with the story of the black freedom struggle and its role in America's national development. Among the major topics addressed: the slave trade in its moral and economic dimensions; African retentions in African American culture; origins of racism in colonial America; how blacks used the rhetoric and reality of the American and Haitian Revolutions to their advancement; antebellum slavery; black religion and family under slavery and freedom; the free black experience in the North and South; the crises of the 1850s; the role of race and slavery in the causes, course, and consequences of the Civil War; and the meaning of emancipation and Reconstruction for blacks. Readings include historical monographs, slave narratives by men and women, and one work of fiction.

Combined enrollment limited to 50 students. Omitted 2011-12. Professor Moss.

248. African American History from Reconstruction to the Present. (Offered as BLST 241 [US] and HIST 248 [US; or may be included in AF concentration, but not AF for distribution in the History major].) This course is a survey of the social, cultural, and political history of African American men and women since the 1870s. Among the major topics addressed: the legacies of Reconstruction; the political and economic origins of Jim Crow; the new racism of the 1890s; black leadership and organizational strategies; the Great Migration of the World War I era; the Harlem Renaissance; the urbanization of black life and culture; the impact of the Great Depression and the New Deal; the social and military experience of World War II; the causes, course and consequences of the modern civil rights movement; the experience of blacks in the Vietnam War; and issues of race and class in the 1970s and 1980s. Readings and materials include historical monographs, fiction, and documentary films.

Combined enrollment limited to 50 students. Spring semester. Visiting Lecturer Rabig.

249. Asian-Pacific American History, 1850 to Present. [US or AS] This is an introductory survey course on the history of Asian Pacific Americans (A/P/A) within the broader historical context of imperialism in the Asia-Pacific region. We will compare and contrast the historical experiences of specific groups of the A/P/A community; namely, those of Chinese, Filipino, Japanese, Korean,

Southeast Asian (Vietnamese, Cambodian, and Hmong), Asian Indian, and Pacific Islander descent.

The course will provide a fundamental understanding of the ways in which A/P/A history is inextricably linked to the United States goal to establish military, economic, and cultural hegemony in the world and will examine colonial and neo-colonial policies both in the U.S. and the Asia-Pacific region. Themes include colonialism, racism, ethnicity, gender, sexuality, and transnationalism. Two class meetings per week.

Spring semester. Five College Professor Chu.

252. Women's History, America: 1607-1865. (Offered as HIST 252 [US^P] and WAGS 252.) This course looks at the experiences of Native American, European and African women from the colonial period through the Civil War. The course will explore economic change over time and its impact on women, family structure, and work. It will also consider varieties of Christianity, the First and Second Awakenings and their consequences for various groups of women. Through secondary and primary sources and discussions students will look at changing educational and cultural opportunities for some women, the forces creating antebellum reform movements, especially abolition and feminism, and women's participation in the Civil War. Two class meetings per week.

Omitted 2011-12. Professor Saxton.

253. Women's History, America: 1865 to Present. (Offered as HIST 253 [US] and WAGS 253.) This course begins with an examination of the experience of women from different racial, ethnic and economic backgrounds during Reconstruction. It will look at changes in family life as a result of increasing industrialization and the westward movement of settler families, and will also look at the settlers' impact on Native American women and families. Topics will include the work and familial experiences of immigrant women (including Irish, Polish, and Italian), women's reform movements (particularly suffrage, temperance, and anti-lynching), the expansion of educational opportunities, and the origins and programs of the Progressives. The course will examine the agitation for suffrage and the subsequent splits among feminists, women's experiences in the labor force, and participation in the world wars. Finally, we will look at the origins of the Second Wave and its struggles to transcend its white middle-class origins, the challenges working mothers face in contemporary society, and women's experience with the criminal justice system. Two class meetings per week.

Omitted 2011-12. Professor Saxton.

255. Historical Perspectives on Criminal Justice and the U.S. Economy. [US] This course will look at the development of our penal system and place it in the context of the economic and political development of the U.S. We will begin with the introduction of the penitentiary in the antebellum period at a time of extraordinary economic expansion and optimism about social institutions. After the Civil War we will look at changing ideas of criminal control as rapid industrialization in the North and large waves of immigration produced labor unrest and unprecedented urban poverty. We also explore the convict-lease system in the post-emancipation "New South" after the abandonment of hopes for Reconstruction. We will look at Progressives' creation of the juvenile justice system at the turn of the century as well as ideas linking criminality with heredity. The course will conclude by examining the current boom in prison

populations and place this growth in the context of our post-industrial economy and growing economic inequality. The course will be conducted inside a correctional facility and enroll an equal number of Amherst students and residents of the facility. Permission to enroll will be granted on the basis of a questionnaire and personal interview with the instructor. Amherst students studying the philosophical and material development of the penal system within the Northampton jail in the company of incarcerated men will get the benefit of their fellow students' personal experience of that system. The setting creates the unique pedagogical opportunity to bring together the two perspectives. One class meeting per week.

Admission with consent of the instructor. Limited to 12 students. Omitted 2011-12.

256. Case Studies in American Diplomacy. (Offered as HIST 256 [US] and POSC 311[AP, IR].) This course will combine the methods of diplomatic history and political science in examining critical moments and themes in American diplomacy. Our overall aim is to better understand the evolving position of the United States in world politics as well as domestic controversies over the character of America's global role. Specifically, we will assess the combined influence of racism and ethnicity as well as of religious and secular values and class interest on American diplomacy. We shall also investigate the major domestic political, social, economic and intellectual trends and impulses, (e.g., manifest destiny, isolationism and counter-isolationism, and containment) that have shaped American diplomacy; analyze competing visions for territorial conquests and interventions as advocated by various American elites; examine the methods used to extend the nation's borders, foreign trade and international influence and leadership; and seek to understand the impact of key foreign policy involvements and controversies on the character of the Presidency, Congress and party politics. Among the topics to be considered are the Federalist/Anti-Federalist debates over the scope of constitutional constraints on foreign policy, the Monroe Doctrine, the Mexican War, the imperialist/anti-imperialist debate, the great power diplomacies of Theodore Roosevelt, Woodrow Wilson and FDR, as well as key moments of American diplomacy during the Cold War (e.g., the origins of the Cold War, the Korean War, the Cuban Missile Crisis, the Vietnam War, and the end of the Cold War. One class meeting per week.

Limited to 35 students. Omitted 2011-12. Professors G. Levin and Machala.

257. Post-Cold War American Diplomacy. (Offered as POSC 312 and HIST 257 [US].) A 1992 still-classified Pentagon Defense Policy Guidance draft asserts that America's political and military mission in the post-cold war era will be to ensure that no rival superpower be allowed to emerge in world politics. This course will examine American foreign relations from the fall of the Berlin Wall to the present. We will study the similarities and differences in the styles of statecraft of all post-cold war U.S. administrations in producing, managing and sustaining America's unrivaled international position, which emerged in the aftermath of the collapse of the Soviet Union. While examining the debates between liberals and neoconservatives about America's role in the world both preceding and following the 9-11 attack, we will also discuss the extent to which these debates not only have shaped American foreign policy but also how they have influenced our domestic politics and vice versa. Among the other main themes to be examined: the strategic, tactical and humanitarian uses of military and other forms of power by each administration (e.g., towards Somalia,

the Balkans, Iraq, Afghanistan); U.S. policy towards NATO and towards the world economy; U.S. policy towards Russia, China, the Middle East and Latin America; human, economic and political costs and benefits of American leadership in this period.

Preference given to students who have taken one of the following courses: POSC 213, 310, 311, 410; HIST 256. Limited to 30 students. Not open to first-year students. Omitted 2011-12. Professors G. Levin and Machala

263. Struggles for Democracy in Modern Latin America, 1820 to the Present.

[LA] Latin Americans began their struggle for democracy during the Independence wars at the start of the 19th century. Their struggle continues today. This course considers the historical meanings of democracy in various Latin American countries, with particular attention to the relationship between liberalism and democracy in the 19th century; the broadening of democracy at the start of the 20th century; the rise and fall of military dictatorships in the 1960s-80s and their impact upon civil society; and the current clashes between neo-Liberal economic programs and the neo-populist resurgence of the left. Readings and discussions will focus on the ways broad economic and political shifts impacted individuals' lives; how each economic class experienced these shifts differently; the way race and gender have shaped peoples' experience with democratization and repression; and the personal processes of radicalization by which individuals became inspired to take risks in their struggle for inclusion and against repression. Because the approach is thematic and chronological, some countries and regions will receive more attention than others. Meetings and readings will draw on secondary studies, historical documents, testimonials, music, images, and film. Two meetings per week.

Spring semester. Professor López.

265. Environmental History of Latin America. [LA] Environmental history has taken off in exciting new directions. Lament over the felling of the trees has given way to larger questions that connect environmental history with social, political, and economic issues. In this course we will focus on the unexpected links that exist between environmental impacts (such as environmental degradation, desertification, soil "exhaustion," species extinction, genetic simplification, oil extraction, biotic invasions, deforestation, pesticide contamination, and animal grazing) and human problems (such as colonial and imperial domination, declining subsistence, defense and violation of civil rights, income inequality, scientific racism, regional underdevelopment, incomplete capitalist transformation, social marginalization, and political violence). Questions we will engage include: How have environmental changes contributed to, or otherwise conditioned, processes of conquest and domination? How have these processes of conquest, domination, and resistance, in turn, altered the environmental? What models of environmental activism have worked in Latin America, and which have not? Why? What about the Latin American context is typical and what is unique? Can history guide us in our current efforts to develop a sustainable approach to the environment that helps the land and its fauna, but does so in a way that brings greater justice and self-determination to the people who live there, while at the same time balancing the interests of the state and of investors? The class will introduce students to classic texts in Latin American environmental history (including the foundational studies by Warren Dean and Elinore Melville), as well as some of the newest scholarship. Two class meetings per week.

Omitted 2011-12. Professor López.

275. China in the World, 1895-1919. (Offered as HIST 275 [AS] and ASLC 249 [C].) In 1895 the emergent Japanese empire imposed a humiliating defeat on the declining Qing empire in China, began the colonization of Korea and Taiwan, and set in motion the reformist and revolutionary trends that would shape the political culture of the Chinese nation in later times. In 1919, concessions by the Chinese warlord regime in Beijing to Japan at Versailles sparked the student movement that would further radicalize the political culture and ultimately divide the nation politically between Nationalist and Communist regimes. This course focuses on the intellectual, cultural, political, and economic issues of the era in between, when, despite the weakness of the state, the creative visions and efforts of all informed people were in line with those of progressives throughout the world. We will explore these visions and efforts, with special reference to national identities, civil society, and global integration, and we will consider their fate in wartime, Cold War, and post-Cold War Asia. Two class meetings per week.

Fall semester. Professor Dennerline.

283. Introduction to South African History. (Offered as HIST 283 [AF^P] and BLST 121 [A].) South African history is undergoing radical shifts in the way it is being written, read and interpreted, and this course will explore established and emerging themes in the history of this intriguing country. The time period covered will span the precolonial indigenous cultures and move on to study the initiation and expansion of white settlement and its early dependence on slave labor. The course will also investigate African resistance, both in its political and cultural forms, as well as the social effects of gold-mining and migrant labor. African nationalism, including the ANC, the Black Consciousness Movement, and the United Democratic Front, will be the focus of our study of the responses to *apartheid* and the ultimate collapse of the *apartheid* state. The course will end with discussions of recent events in South Africa, particularly the Truth and Reconciliation Commission and its aftermath as well as the developing AIDS epidemic and the growing problem of crime. Two class meetings per week.

Spring semester. Professor Redding.

284. Africa Before the European Conquest. (Offered as HIST 284 [AF^P] and BLST 211 [A].) The African continent has been called by one historian the social laboratory of humanity. Art, trade, small-scale manufacturing, medical knowledge, religion, state systems, history and legend all flourished before the formal political take-over of the continent by European powers in the late nineteenth century and continue to have a decisive impact on African societies today. It is this varied and sometimes difficult to access history of states and cultures in the period before 1885 that this course will examine. Initially, we will investigate the notion of "tribe" and its relationship to language, political affiliation and identity. The largest segment of the course will examine historical myths and their impact on the research and construction of historical narratives on precolonial Africa while discussing four topics in depth: domestic, local slave-ownership and the impact of the slave trade; the interaction of religion and power on the rise and fall of the kingdom of Kongo and of the states along the southern border of the Sahara (the sahel); the genesis of the Zulu state in southern Africa and the creation of the legend of Tshaka; and the changing roles of women as economic, political and social actors in the period before 1885. We will also discuss some of the differences between oral historical narratives and

written ones while we analyze primary documents and histories written by scholars over the past half-century to understand both the history of the people living on the continent as well as the active process of constructing that history. Two class meetings per week.

Fall semester. Professor Redding.

294. The History of Israel. [ME] This course will survey the history of Israel from the origins of Zionism in the late nineteenth century to the present. One class meeting per week.

Fall semester. Professor G. Levin.

301. Proseminar in History: Writing the Past. This course offers an opportunity for history majors to reflect upon the practice of history. How do we claim to know anything about the past at all? How do historians construct the stories they tell about the past from the fragmentary remnants of former times? What is the connection of historians' work to public memory? How do we judge the truth and value of these stories and memories? The course explores questions such as these through readings and case studies drawn from a variety of places and times. Two class meetings a week. *Required of all history majors.*

Not open to first-year students. Fall semester: Professor Maxey. Spring semester: Professor Redding.

310. Fascism. (Offered as HIST 310 [C] and EUST 310.) This course addresses the vexing questions of what fascism is, whether it was a global phenomenon, and whether it has been historically banished. The first part of the semester will consider the conceptual issues related to nationalism, modernity, and fascism. Next we will address case studies, noting comparative continuities and regional peculiarities. The countries that will receive the most attention are Italy, France, Argentina, Britain, Brazil, Germany, Spain, and Mexico, with additional attention to Portugal, Japan, China, New Guinea, Chile, Turkey, Palestine and Australia. This will be followed by an examination of gender and fascism, including the role of women as agents of this radical ideology. The course will close with two recent works of scholarship, one on transnational fascism in early twentieth-century Argentina and the other on the applicability of the term "fascism" to contemporary movements in the Middle East. Two meetings per week.

Omitted 2011-12. Professor López.

319. Religion, Empires, and Secular States in the Nineteenth Century. [C] Conceptions of the religious and the secular that continue to resonate today assumed global significance in the course of the nineteenth century as colonial empires and nascent nation-states negotiated how they would govern heterogeneous populations and interact with each other. Drawing on scholarship from a number of disciplines that historicize the categories of religion and secularity, this course will examine the political function of the religious and the secular as conceptual and regulatory categories in the 19th century. Colonial administrations, for example, employed the conceit of secularism to neutralize religious difference while individuals and communities attempted to reform and modernize local traditions as "religion" in order to navigate global hierarchies. We will begin with a historiographic and theoretical survey, covering topics that include the academic creation of "World Religions," the politics of conversion within the British Empire, and the discourse of Orientalist spiritualism. The second half of the course will apply these historiographic and theo-

retical concerns to East Asia and Japan in particular. Requirements will include two topical essays and one longer paper entailing modest research. Two class meetings per week.

Limited to 15 students. Not open to first-year students. Spring semester. Professor Maxey.

325. The Reformation Era, 1500-1660. (Offered as HIST 325 [EU^P] and EUST 325.) The course begins with writings by the great reformers (Erasmus, Luther, Calvin, and Loyola), using them as a basis for examining the relationship between religious ideas, individual temperament, and social, political, and cultural change. It then takes up the connection between Protestantism and the printing press, the role of doctrinal conflict in the evolution of urban institutions, the rise of antisemitism, the significance of the Reformation for urban women, the social impact of the Counter-reformation, contemporaneous developments in Judaism, Eastern Orthodoxy and Islam, and the role of religious millenarianism in the German Peasants' Revolt of 1525, the English Revolution of 1640, and the Thirty Years' War. Readings include several classic interpretations of the Reformation as well as recent works in social history, urban history, women's history, and the history of popular culture. Two class meetings per week.

Omitted 2011-12. Professor Hunt.

333. Poland: Heart of Europe's Twentieth Century. (Offered as HIST 333 [EU] and EUST 333) Few places experienced the drama of Europe's twentieth century as did Poland—a country imagined before World War I, created anew in 1918, and shifted west after World War II. This course will cover the legacy of Poland's eighteenth-century partitions; World War I; the Polish-Soviet war of 1919-1921; the interwar Polish state; World War II (including the Katyn massacre, the Holocaust, and the Warsaw Uprising); the imposition of communism after World War II; the growth of Solidarity; and revolution and the transition to post-communist society after 1989. Themes will include nationalism and state-building; the role of Catholicism in Polish society; Poland's attempts to assert itself against both Germany and Russia; and ethnic relations between Poles and Germans, Jews, Ukrainians, and Lithuanians. Throughout, we will explore historical controversies surrounding these events and themes. Sources will include films, novels, memoirs, eyewitness accounts, government and other documents, and secondary sources. Two class meetings per week.

Omitted 2011-12. Professor Epstein.

355. Topics in African American History: Race and Educational Opportunity in America. (Offered as HIST 355 [US; or may be included in AF concentration, but not AF for distribution in the major] and BLST 341 [US].) This seminar is an interdisciplinary exploration of the relationship between race and educational opportunity in American history. Students will gain a historical understanding of the divergent educational experiences of various groups within American society. The course is divided into four units: ethnicity and educational access in early America, education and segregation in Jim Crow America, desegregation (implementation and opposition) after *Brown v. Board of Education*, and contemporary discussions over race and access to education. In the first section of the course, students will pay special attention to trends including northern and southern resistance to African American education, education as assimilation, and vocational vs. classical education. Next, they will delve into

twentieth- and twenty-first-century issues involving race and education. For example, they will examine how specific communities—northern, southern, and western—grappled with the desegregation process. Finally, students will assess the extent to which desegregation has been achieved and the transformative effects of this policy on public schools. One class meeting per week.

Limited to 20 students. Omitted 2011-12. Professor Moss.

357. Environmental History: Ecological Thinking and Practice in Europe, 1500 to the Present. [EU] This course studies European views of nature and the natural world from the late middle ages to the present. A case study of environmental change investigates the impact of industrialization and the railway system on the human and physical environments in nineteenth-century Britain. Central to this part of the course will be a hands-on introduction to new methods of computer-assisted mapping and data analysis known as Geographic Information Systems (GIS). One three-hour class meeting per week.

Fall semester. Visiting Professor Schwartz (Mount Holyoke College).

364. Popular Revolution in Modern Mexico. [LA] In September 2010 Mexicans will commemorate the centennial of their popular revolution of 1910-1920, and in October they will celebrate the bicentennial of Miguel Hidalgo's famous 1810 "Grito de Dolores" that launched a decade of bloody wars for liberal government and independence from Spain. In this year of weighty commemorations, we will take stock of 200 years of struggle among Mexico's popular classes. Few countries are as well known, yet so poorly understood, as is Mexico among North Americans. Headlines about illegal immigration, street violence, and drug smuggling often take the place of real understanding. As a result, few North Americans appreciate their neighbor's historical odyssey in search of political stability, national unity, democracy and economic prosperity. This course provides a general overview of the dominant narratives of Mexican history, while challenging those narratives through an examination of the experience of subaltern groups (including women, indigenous peoples, peasants, and those from the periphery). We also will grapple with the question of what genuine social revolution looks like, how it unfolds, and to what degree it has been attained in Mexico. Original documents, testimonials, movies, images, music, and art will supplement discussions and secondary readings. Two class meetings per week.

Omitted 2011-12. Professor López.

390. Special Topics. Independent reading.

Fall and spring semesters.

393. Early Islam: Construction of an Historical Tradition. (Offered as HIST 393 [MEP] and ASLC 355 [WA].) This course examines in depth the formative period of Islam between c. 500-680. Using predominantly primary material, we will chart the emergence, success, and evolution of Islam, the Islamic community, and the Islamic polity. The focus of this course is on understanding the changing nature over time of peoples' understanding of and conception of what Islam was and what Islam implied socially, religiously, culturally and politically. We concentrate on exploring the growth of the historical tradition of Islam and its continued contestations amongst scholars today. This course will familiarize students with the events, persons, ideas, texts and historical debates concerning this period. It is not a course on the religion or beliefs of Islam, but

a historical deconstruction and analysis of the period. *This class is writing intensive.* Two class meetings per week.

Admission with consent of the instructor. Not open to first-year students. Limited to 15 students. Omitted 2011-12. Professor Ringer.

397. Women in the Middle East. (Offered as HIST 397 [ME], ASLC 363 [WA], and WAGS 362.) The course examines the major developments, themes and issues in woman's history in the Middle East. The first segment of the course concerns the early Islamic period and discusses the impact of the Quran on the status of women, the development of Islamic religious traditions and Islamic law. Questions concerning the historiography of this "formative" period of Islamic history, as well as hermeneutics of the Quran will be the focus of this segment. The second segment of the course concerns the 19th- and 20th-century Middle East. We will investigate the emergence and development of the "woman question," the role of gender in the construction of Middle Eastern nationalisms, women's political participation, and the debates concerning the connections between women, gender, and religious and cultural traditions. The third segment of the course concerns the contemporary Middle East, and investigates new developments and emerging trends of women's political, social and religious activism in different countries. The course will provide a familiarity with the major primary texts concerning women and the study of women in the Middle East, as well as with the debates concerning the interpretation of texts, law, religion, and history in the shaping of women's status and concerns in the Middle East today. *This class is conducted as a seminar.* Two class meetings per week.

Limited to 20 students. Fall semester. Professor Ringer.

402. Proseminar: Research and Writing. [C] The topic for this proseminar changes year to year. In 2011-12 the topic is wine. Through analysis of the production and consumption of wine in various regions of Europe, North Africa, and the Americas the course will introduce students to such issues as the environmental impact of wine; the politics of taste; the impact of global trade; the changing ways producers have dealt with blights (phyllloxera); the development and impact of monocrop production; class conflict within both production and consumption; and the emergence of claims about *terroir* (the notion that each wine, like each culture, is unique to a particular place) and how such claims relate to regional and national identities. Course content will be student-driven, since members of the class will take responsibility for identifying many of the documents and secondary studies. Through class discussion, focused workshops, and close supervision each student will learn to design a research prospectus related to wine before designing a second research prospectus followed by a 20-25 page research paper on any environmental or historical topic of his or her choosing. Two meetings per week.

Open to juniors and seniors. Limited to 15 students. Fall semester. Professor López.

410. History of the Pacific World, 1898-Present. [C] In recent decades, historians have begun to study the cultures and environments of the Pacific Ocean Region from a transnational perspective. Participants in this seminar will build upon such approaches when examining the Pacific World from the Spanish American War (1898) to the present. Themes and topics will include: immigration, anti-colonial movements, the emergence of the Asia-Pacific Economic Co-

operation (APEC) forum, and the recurring idea of a "Pacific Century." We will also focus on the history of four regional environmental issues: nuclear waste disposal, fisheries regulation, deforestation, and the effects of rising sea levels on coastal communities. Although there is no prerequisite for this seminar, it is the companion course to History 73: "Spain in the Pacific World, 1571-1898." One class meeting per week.

Admission with consent of instructor. Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Melillo.

411. Commodities, Nature and Society. [C] Participants in this seminar will explore the environmental and social histories of nine commodities: sugar, silver, silk, coffee, tobacco, sneakers, microchips, units of bandwidth, and the human body. Each of these commodities represents a complex array of linkages among producers, consumers, and intermediaries over time and space. Readings draw upon the disciplines of history, ecology, anthropology, and geography to place these commodities in their social, environmental, and spatial contexts. One of our aims is to understand the changing roles of natural systems and the divisions of labor that underlie the long-term processes of globalization. One class meeting per week.

Limited to 15 students. Fall semester. Professor Melillo.

414. The Therapeutic Revolution and Modern Medicine. [C] Physicians often say that medicine became truly effective only in the mid-twentieth century when an avalanche of new remedies became available, first in Europe and North America but soon thereafter around the world. Collectively dubbed "the wonder drugs," these products included sulfa drugs and antibiotics for bacterial infections, cortico-steroids for arthritis and other inflammatory diseases, tranquilizers for mental illness, and diuretics for hypertension. The new medicines offered millions of patients relief from dread diseases and physicians long-awaited validation of the effectiveness of scientific medicine. For a generation that came of age in the 1940s and 1950s, they supplied powerful testimony to the creative and beneficent powers of science. The "wonder drugs" also gave pharmaceutical firms lucrative new products and governments complex new regulatory challenges. Many of our current debates over drug development, testing, marketing, and pricing commenced in the 1950s, as newly-introduced drugs helped reshape health care.

This seminar will treat the history of these "wonder drugs"—their origins in biomedical research, their production and distribution, and some of the medical and political issues that are associated with their cost and safety. All participants in the seminar will be required to write a research paper of at least 20 pages involving the use of primary sources. One class meeting per week.

Admission with consent of instructor. Not open to first-year students. Limited to 20 students. Omitted 2011-12. Professor Servos.

418. Black Marxism. (Offered as HIST 418 [C] and BLST 491 [CLA/D].) The seminar traces in historical perspective the relationship between Black radicalism and Marxist thought. Since the late nineteenth century, Black diasporic intellectuals have found in Western Marxism, particularly its internationalist discourse, theory of class formation, and historical materialist analysis, the recipes for critical inquiry and radical politics. Their engagement with Marxism and socialist theory, however, has not precluded tensions and new theoretical resolutions. Black intellectuals from various generations have questioned "clas-

sical" Marxism's economic reductionism, simplistic understanding of peasant politics, and dismissal of political struggles outside metropolitan regions. For writers such as W.E.B. Du Bois, Richard Wright, Frantz Fanon, and C.L.R. James, Western Marxism has failed to account for the racial character of capitalism or to provide a historical narrative of blacks' emancipatory politics. Students will acquire a basic knowledge of Marxist theory, and a historical understanding of Black Marxism by analyzing the works from two generations of intellectuals: the modernist and Pan-Africanist generation (Du Bois, Wright, James, Oliver Cromwell Cox, and Eric Williams), and the New Left generation (Frantz Fanon, Amiri Baraka, Amílcar Cabral, Walter Rodney, Stuart Hall, Angela Davis, and Ngugi wa Thiong'o). One class meeting per week.

Limited to 15 students. Fall semester. Professor Castro Alves.

432. Gender, Class, and Crime: the Victorian Underworld. [EU] Victorian Britain was a nation of contrasts. It was at once the world's foremost economic and imperial power, the richest nation in Europe, and the country where the consequences of industrialization—slums, poverty, disease, alcoholism, sexual violence—took some of their bleakest forms. In an era of revolution, Britain enjoyed one of the most stable political systems in Europe; yet it was also a society plagued by crime and by fears of popular unrest, the place where Marx predicted the worker's revolt would begin. This seminar explores the complex world of the Victorians through a focus on what contemporaries termed the "social problem": the underclass of criminals, paupers, and prostitutes who seemed immune to reform. Themes will include political liberalism and the Poor Law, imperialism at home and abroad, industrialization and urbanization, sanitation, hygiene, and disease control initiatives, shifting cultural understandings of gender and class, and Jack the Ripper. Students will be expected to write a research paper on a topic of their choice. Two class meetings per week.

Not open to first-year students. Limited to 20 students. Fall semester. Professor Boucher.

438. Topics in European History: The Politics of Memory in Twentieth-Century Europe. (Offered as HIST 438 [EU] and EUST 438.) This course will explore the role of historical memory in the politics of twentieth-century Europe. It will examine how evolving memories of major historical events have been articulated and exploited in the political cultures of England, France, Germany, Eastern Europe, and the Soviet Union/Russia. Topics will include the politics of memory surrounding World Wars I and II, Vichy France, the Holocaust, Soviet Stalinism, and Eastern European communism. Seminar participants will also discuss general issues concerning collective memory: why societies remember and forget historical events, how collective memories resurface, the relationship between memory and authenticity, and the pitfalls of politicizing historical memory. Finally, seminar participants will analyze different sites of memory including film, ritual, monuments, legal proceedings, and state-sponsored cults. One class meeting per week.

Not open to first-year students. Limited to 15 students. Spring semester. Professor Epstein.

453. The Era of the American Revolution. [US^F] This seminar, focused on the period from 1760 to 1815, examines the origins, development and more immediate consequences of the American Revolution. The course looks at the founding of the American republic as an intellectual debate, a social movement, a

military conflict and a political revolution. By offering an overview of these developments and introducing the historiographic debates surrounding them, the seminar provides students with the necessary background to examine in depth a topic of interest by writing a research paper. The course will also provide instruction in writing such a research paper using the rich and readily accessible primary sources from the period. Two class meetings per week.

Not open to first-year students. Limited to 20 students. Spring semester. Professor K. Sweeney

457. The Immigrant City. (Offered as HIST 457 [US] and FAMS 315.) A research seminar, this course will enroll eight students from Amherst College and eight from Holyoke Community College, and will be taught on alternate weeks at both colleges. It will be offered two years in a row, in the first year concentrating on the period from the 1820s to the 1920s, and, in the second, on the period from the 1920s to the present. The city of Holyoke will be the focus of individual and collective research. Students will form research teams (one Amherst, one HCC student in each) and choose a topic for research. Each student will write a research paper based on primary sources, but the results of that research will also go into a collective data base and an ARIS historical simulation project. The latter will allow students (and, eventually, anyone who wishes to access the program) to create visual and narrative simulations about Holyoke history. For example, a research team might generate a "typical" Irish immigrant family story, recounting migration, settlement, work experience, marriage and family growth, political and union affiliations, etc. Another might investigate the anti-immigrant or anti-Catholic movement, perhaps by generating a "typical" Yankee family story; still another might look into the building of the canals and the growth of factory economy, or the architectural evolution of the city, any of which might make use of the GPS and other visual capacities of the ARIS system. Technical support will be available to assist in these efforts. Much of the first half of the course will be devoted to intensive readings and discussions about immigration, urban development, industrialization, etc. However, from the start, students will be expected to become familiar with the ARIS program and to begin to generate ideas for research. Most of the latter weeks of the course will be devoted to research, writing, and oral reports to the class. One three-hour class meeting per week.

Admission with consent of the instructor. Limited to 8 Amherst juniors and seniors. Spring semester. Professors Couvares and Clinton (Holyoke Community College).

467. Seminar on Race and Nation in the U.S.-Mexican Borderland. [LA or US] The U.S.-Mexican borderland has been the site of violent conflict over race and nationality. The way race and nation have been defined, and the ways these definitions have changed over time, has been linked intimately with struggles over politics, economics, and culture in a land that is short on ecological resources, but rich in mineral wealth and ideal for commercial agriculture. Central themes include state and nation formation; nationalism; indigenous politics; Mexican-American politics; constructions of whiteness; gender; violence; industrialization; colonialism and imperialist expansion; and cultural improvisation. In addition to secondary readings, the class incorporates original documents, music, film and images. This is a *history research seminar*. As such, we will learn how to find and interpret original documents; how to develop original research questions that contribute to current historical debates;

and how to formulate effective analytical questions and historical arguments. Students will be required to complete an independent research paper. Two meetings per week.

Limited to 15 students. Not open to first-year students; preference given to junior history majors who plan to write theses. Spring semester. Professor López.

469. Latin America and the Caribbean in the Age of Revolution. (Offered as HIST 469 [LA^P] and BLST 371 [CLA].) This seminar examines in historical perspective the complicated transition of several Latin American and Caribbean countries from colony to independent nation-states during the Age of Revolution. It focuses particularly on the role of working people in the making of modern nation-states in Brazil, Mexico, Haiti, Cuba, and the Andean region (Peru, Colombia, Bolivia and Ecuador). How did the subaltern classes view the colonial order? What are the causes of popular protest? Is there such a thing as popular nationalism? What is the meaning of postcolonialism in Latin America? Overall, the seminar's objectives are threefold: to make students more familiar with the historical development of Latin America and the Caribbean during the eighteenth and nineteenth centuries; to introduce the themes and issues in the current historiography of anti-colonialism and postcolonialism; and finally, to guide students to write their own research papers. In the first two weeks, readings will include theoretical texts on nationalism, state formation, and popular discontent. In the remaining weeks, we will read historical studies, documents and literary texts, which discuss various aspects of popular political activism from 1789 to 1850. One class meeting per week.

Limited to 15 students. Omitted 2011-12. Professor Castro Alves.

477. The History and Memory of the Asia-Pacific War. (Offered as HIST 477 [AS] and ALSC 462 [J].) The varied names given to the fifteen years of war conducted by Japan—the Pacific War, the Great East Asian War, the Fifteen-Year War, World War II, and the Asian-Pacific War—reflect the conflicting perspectives that arise from that war. How has the experience of a fifteen-year war during the 1930s and 1940s shaped memory and history in Japan, East Asia, and the United States? This seminar begins with this broad question and pursues related questions: How are the memory and history of war intertwined in both national and international politics? What forms of memory have been included and excluded from dominant historical narratives and commemorative devices? How does critical historiography intersect with the politics and passions of memory? We will use oral histories, primary documents, film, and scholarship to guide our thoughts and discussions. We will begin with a brief history of Japan's Fifteen-Year War and move on to prominent debates concerning the history and memory of that war. Short response papers and a research paper will be required. One class meeting per week.

Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Maxey.

478. Seminar on Modern China: The People and the State. (Offered as HIST 478 [AS] and ASLC 470 [C].) Political thinkers and activists inside China and throughout the world today puzzle over the relationship between the people and the state. Where do state functions and state control begin and end? How do the global economy, China's increasing regional hegemony, internal migration, NGOs, rural protest, and the internet influence the relationship between

the people and the state? Fundamental questions about the relationship between the people and the state have occupied thinkers and activists since the beginning of the twentieth century. Reformers in China tried to transform the imperial state into a constitutional monarchy, revolutionaries tried to create a Republic, Nationalists tried to build a "corporatist state," and Communists tried to create a Socialist one. At each stage, the state-makers "imagined" the people, mobilized them, categorized them, and tried to control them. The people became subjects, citizens, nationals, and "the masses." They divided themselves by native place, region, language, ethnicity, political party, class, and educational status. Chinese people in Southeast Asia, Japan, Hong Kong, and Taiwan, have imagined themselves in relation to both "the ancestral land" and the colonial or national states under which they live. The process is by no means over. This seminar will focus on the problem of "imagining" and mobilizing people in China and these other states over the past century. General topics will include the ideas, the intellectual and educational context, and the mobilizations of urban and rural communities, commercial and religious groups, and NGOs. Research topics will depend on the interests of students. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Omitted 2011-12. Professor Dennerline.

488. Riot and Rebellion in Colonial and Post-Colonial Africa. (Offered as HIST 488 [AF] and BLST 321 [A].) There were numerous rebellions against the colonial state during the period of European colonial rule, and violent resistance to state authority has continued to characterize political life in many post-colonial African states. This seminar will examine the development of several outbreaks of violence in Africa in the colonial and post-colonial periods. We will look at the economic, social, religious, and political roots of these disturbances, and we will discuss the problems historians face in trying to narrate and analyze these often chaotic events. The events studied will include the Maji-maji rebellion in German-controlled Tanganyika; the first (1896-1897) and second (1960-1980) Chimurengas (revolts) in southern Rhodesia/Zimbabwe; Hutu extremism and the 1994 genocide in Rwanda; the widespread revolt in the 1980s and 1990s in South Africa against the white-supremacist apartheid regime; and the rebel movements led by Alice Lakwena and then Joseph Kony in northern Uganda beginning in the late 1980s. We will also discuss the legends and rumors that often develop both before and after violent revolts and their role in the creation of historical narratives. Students will each write a 20-page research paper on an individually chosen topic. One class meeting per week.

Admission with consent of the instructor. Limited to 20 students. Not open to first-year students. Fall semester. Professor Redding.

490. Special Topics. Independent reading.

Fall and spring semesters.

492. Inside Iran. (Offered as HIST 492 [ME] and ALSC 459 [WA].) This seminar explores contemporary Iran from a historical and interdisciplinary perspective. The aim of the course is both to provide an overall understanding of the history of Iran, as well as those key elements of religion, literature, legend, and politics that together shape Iran's understanding of itself. We will utilize a wide variety of sources, including Islamic and local histories, Persian literature, architecture, painting and ceramics, film, political treatises, Shiite theological

writing, foreign travel accounts, and U.S. state department documents, in addition to secondary sources. Two class meetings per week.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Ringer.

495. Middle Eastern Court Culture. (Offered as HIST 495 [MEP] and ASLC 465 [WA].) Middle Eastern court culture—the culture of the royal courts of both pre-Islamic and Islamic kings and royalty—has long been esteemed as an inspiration of visual arts, heroic epics, and poetry. Court culture is also widespread, forming an important shared element in Persian, Arab and Turkish dynasties throughout the centuries. What has been insufficiently appreciated, however, is court culture's rich contribution to political theory, ethics and the role of women in society. This seminar will illuminate these contributions from the pre-Islamic, classical and early modern Middle Eastern court cultures, using both visual arts and texts. The emphasis will be on exploring both their complementarities and tensions with "Islamic" culture as together they form the principle pillars of arts, ethics and political theory in the Middle East. One class meeting per week.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Ringer.

498. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Fall semester. The Department.

498D. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Fall semester. The Department.

499. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Spring semester. The Department.

499D. Senior Departmental Honors. Culminating in one or more pieces of historical writing which may be submitted to the Department for a degree with Honors. Normally to be taken as a single course but, with permission of the Department, as a double course as well.

Open to juniors and seniors. Spring semester. The Department.

RELATED COURSES

Research Methods in American Culture. See AMST 468.

History of Rome. See CLAS 333.

Economic History of the United States, 1600-1860. See ECON 271.

Economic History of the United States, 1865-1965. See ECON 272.

Law and Historical Trauma. See LJST 238.

Cuba: The Politics of Extremism. See POSC 248.

Religion in the United States. See RELI 235.

History of Christianity—The Early Years. See RELI 275.

KENAN COLLOQUIUM

Every three years the President selects as William R. Kenan, Jr. Professor a faculty member distinguished for scholarship and teaching. The Kenan Professor devises a colloquium or seminar, usually interdisciplinary in nature, to be taught in conjunction with one or more junior faculty members.

424. Giving. The course offers students who have worked as interns or volunteers an interdisciplinary framework within which to think together about what it means to give. We will explore philanthropy's diverse forms over time and across cultures; its philosophical underpinnings; its complex interrelationships with modern notions of charity, advocacy, and democracy; and its often paradoxical effects on social relations and public policy. The first half of the course considers what it means to foster a "love of humanity," to offer and receive "the kindness of strangers," to practice charity as a civic or religious obligation, as a status building stratagem or, simply, to help. We will look at how these diverse philanthropic expectations are laid out in various religious traditions, as well as in written works by Sophocles, Shakespeare, Alexis de Tocqueville, George Eliot, Marcel Mauss, Jane Addams, Ama Ata Aidoo, and Michael Ignatieff, and in images created by selected artists and filmmakers. The second half of the course examines case studies and literary representations of philanthropic efforts and outcomes in a variety of social situations, from the perspectives of donors and recipients; board members and volunteers; advocacy groups, policy makers, and non-governmental organizations.

Not open to first-year students. Priority will be given to students who have recent experience working as volunteers or interns. This course may be used for credit towards the major in English and Black Studies.

Limited to 20 students. Fall semester. Professor Cobham-Sander and Ms. Mead, Director of the Center for Community Engagement.

LATIN AMERICAN STUDIES

Amherst students interested in Latin American Studies have the following two options: (1) they can, in conjunction with an advisor and with the approval of the Committee on Academic Standing and Special Majors, design their own Latin American Studies major, taking advantage of the varied Five College offerings in the field; (2) they can participate in the Five College Latin American and Caribbean Studies Certificate Program. This is not a major program and is viewed as supplementary to work done by the major.

Information about the Certificate can be found on page 490. Students interested in a Latin American Studies major are advised of the following faculty at the College who are available for counseling in Latin American Studies: Professor Cobham-Sander of the English and Black Studies Departments, Professor López of the History Department, Professor Castro Alves of the History and

Black Studies Departments, Professor Basler of the Sociology Department, and Professors Maraniss and Stavans of the Spanish Department.

Individual courses related to the Latin American area which are offered at the College include: HIST 160, 161, 265, and 469; POSC 486 and 489; SOCI 245 and 335; SPAN 215, 292, 293, 294, 295, 381, 382, 383, and 391.

LAW, JURISPRUDENCE, AND SOCIAL THOUGHT

Professors Douglas, Sarat, and Umphrey; Associate Professor Hussain (Chair); Assistant Professor Sitze; Senior Lecturer Delaney; Visiting Professor Tontiplaphol; President's Initiative Fund Lecturer Winter.

The Department of Law, Jurisprudence and Social Thought (LJST) places the study of law within the context of a liberal arts education. The Department offers courses that treat law as an historically evolving and culturally specific enterprise in which moral argument, distinctive interpretive practices, and force are brought to bear on the organization of social life. These courses use legal materials to explore conventions of reading, argument and proof, problems of justice and injustice, tensions between authority and community, and contests over social meanings and practices. In addition, the curriculum of LJST is designed to foster the development of a substantive focus for student interests in the study of law and skills in analysis, research, and writing as well as capacity for independent work.

Major Program. A major in Law, Jurisprudence and Social Thought consists of a minimum of *eleven courses*.

Offerings in the Department include courses in Legal Theory (these courses emphasize the moral and philosophical dimensions that inform legal life and link the study of law with the history of social and political thought), Interpretive Practices (these courses emphasize the ways law attempts to resolve normative problems through rituals of textual interpretation), Legal Institutions (these courses focus on the particular ways different legal institutions translate moral judgments and interpretive practices into regulation and socially sanctioned force), and Historical and Cross-Cultural Perspectives (these courses explore the ways in which law and societies change over time, as well as the interdependence of law and culture).

Students in the classes of 2012, 2013, and 2014 wishing to major in LJST must complete LJST 101 (The Social Organization of Law) and LJST 110 (Legal Theory) by the end of their sophomore year and before declaring their major. In addition, LJST majors must take two seminars during their junior year, one of which is an Analytic Seminar and one of which is a Research Seminar. Analytic Seminars emphasize close analysis of text, practice, or image, and frequent writing; Research Seminars require students to complete substantial, independent projects. Study abroad or other contingencies may require alterations of the timing of these requirements in individual cases.

All LJST majors must take LJST 498 and 499 in their senior year in order to complete an independent research and writing project. Each student shall submit a description of his/her proposed independent project by the end of the second semester of their junior year. That description shall designate an area of

inquiry or topic to be covered, a bibliography of sources relevant to the project, and a research plan.

Students may receive credit toward a major in LJST for up to two "related" courses from outside the Department (see list below) or for approved study abroad courses. In no case may those courses be used to satisfy the Analytic or Research Seminar requirements.

Starting with the Class of 2015, students wishing to major in LJST must complete LJST 101 (The Social Organization of Law) and LJST 110 (Legal Theory) by the end of their sophomore year and before declaring their major. In addition, prior to graduation, LJST majors are required to take LJST 103 (Legal Institutions) and LJST 143 (Law's History). LJST majors also must take two seminars during their junior year, one of which will be an Analytic Seminar and one of which will be a Research Seminar. Analytic Seminars emphasize close analysis of text, practice, or image, and frequent writing; Research Seminars require students to complete substantial, independent projects. Study abroad or other contingencies may require alterations of the timing of these requirements in individual cases.

All Senior majors must complete a senior writing project. Students with a college-wide average of A- or above at the end of their junior year may satisfy this requirement through a two semester (LJST 498 and 499) honors program or by doing a substantial (25 page) additional writing project in an LJST course taken during their senior year.

Students with less than an A- average at the end of their junior year may satisfy the senior writing requirement by doing a substantial (25 page) additional writing project in an LJST course taken during their senior year.

Departmental Honors Program. The Department awards Honors to seniors who have achieved distinction in their course work, whose independent projects are judged to be of honors quality, and who have a college-wide grade average of A- or above. Students should begin to identify a suitable project during the second semester of their junior year and must submit a proposal by the end of that semester for Departmental evaluation. The proposal consists of a description of an area of inquiry or topic to be covered, a list of courses that provide necessary background for the work to be undertaken, and a bibliography. A first draft of the honor thesis will be submitted before the start of the second semester. The final draft will be submitted in April and read and evaluated by a committee of readers.

Students may receive credit toward a major in LJST for up to two "related" courses from outside the Department (see list below) or for approved study abroad courses. In no case may those courses be used to satisfy the Analytic or Research Seminar requirements.

Post-Graduate Study. LJST is not a pre-law program designed to serve the needs of those contemplating careers in law. While medical schools have prescribed requirements for admission, there is no parallel in the world of legal education. Law schools generally advise students to obtain a broad liberal arts education; they are as receptive to students who major in physics, mathematics, history or philosophy as they would be to students who major in LJST.

LJST majors will be qualified for a wide variety of careers. Some might do graduate work in legal studies, others might pursue graduate studies in political science, history, philosophy, sociology, or comparative literature. For those

not inclined toward careers in teaching and scholarship, LJST would prepare students for work in the private or public sector or for careers in social service.

101. The Social Organization of Law. (Offered as LJST 101 and POSC 218 [LP].) Law in the United State is everywhere, ordering the most minute details of daily life while at the same time making life and death judgments. Our law is many things at once—majestic and ordinary, monstrous and merciful, concerned with morality yet often righteously indifferent to moral argument. Powerful and important in social life, the law remains elusive and mysterious. This power and mystery is reflected in, and made possible by, a complex bureaucratic apparatus which translates words into deeds and rhetorical gestures into social practices.

This course will examine that apparatus. It will describe how the problems and possibilities of social organization shape law as well as how the social organization of law responds to persons of different classes, races and genders. We will attend to the peculiar way the American legal system deals with human suffering—with examples ranging from the legal treatment of persons living in poverty to the treatments of victims of sexual assault. How is law organized to cope with their pain? How are the actions of persons who inflict inquiries on others defined in legal terms? Here we will examine cases on self defense and capital punishment. Throughout, attention will be given to the practices of police, prosecutors, judges, and those who administer law's complex bureaucratic apparatus.

Limited to 100 students. Fall semester. Professor Sarat.

103. Legal Institutions and Democratic Practice. This course will examine the relationship between legal institutions and democratic practice. How do judicial decisions balance the preferences of the majority and the rights of minorities? Is it possible to reconcile the role that partisan dialogue and commitment play in a democracy with an interest in the neutral administration of law? How does the provisional nature of legislative choice square with the finality of judicial mandate? By focusing on the United States Supreme Court, we will consider various attempts to justify that institution's power to offer final decisions and binding interpretations of the Constitution that upset majoritarian preferences. We will examine the origins and historical development of the practice of judicial review and consider judicial responses to such critical issues as slavery, the New Deal, and abortion. The evolving contours of Supreme Court doctrine will be analyzed in the light of a continuing effort to articulate a compelling justification for the practice of judicial intervention in the normal operation of a constitutional democracy.

Limited to 50 students. Spring semester. Professor Douglas.

105. Race, Place, and the Law. (Offered as LJST 105 and BLST 147 [US].) Understandings of and conflicts about place are of central significance to the experience and history of race and race relations in America. The shaping and reshaping of places is an important ingredient in the constitution and revision of racial identities: think of "the ghetto," Chinatown, or "Indian Country." Law, in its various manifestations, has been intimately involved in the processes which have shaped geographies of race from the colonial period to the present day: legally mandated racial segregation was intended to impose and maintain both spatial and social distance between members of different races.

The objective of this course is to explore the complex intersections of race,

place, and law. Our aim is to gain some understanding of geographies of race "on-the-ground" in real places, and of the role of legal practices—especially legal argument—in efforts to challenge and reinforce these racial geographies. We will ask, for example, how claims about responsibility, community, rationality, equality, justice, and democracy have been used to justify or resist both racial segregation and integration, access and expulsion. In short, we will ask how moral argument and legal discourse have contributed to the formation of the geographies of race that we all inhabit. Much of our attention will be given to a legal-geographic exploration of African-American experiences. But we will also look at how race, place and the law have shaped the distinctive experiences of Native Americans, Hispanic Americans, and Asian Americans.

Fall semester. Limited to 40 students. Senior Lecturer Delaney.

107. The Trial. If media coverage is any evidence, it is clear that legal trials capture, and have always captured, the imagination of America. Trials engage us affectively and politically by dramatizing difficult moral and social predicaments and by offering a public forum for debate and judgment. They also "perform" law in highly stylized ways that affect our sense of what law is and does. This course will explore the trial from a number of different angles: as an idea, as a legal practice, and as a modern cultural phenomenon. What does it mean to undergo a "trial"? How do various historical trial forms—trial by ordeal or by oath, for example—compare with our contemporary adversarial form? What cultural and legal trajectories have trials followed in U.S. history? What narrative and structuring roles do trials play in literature and film? How do popular renderings of trials in imaginative texts and the media compare with actual trial practice, and perhaps encourage us to sit in judgment on law itself? In what ways do well-known trials help us to tell a story about what America is, and what kind of story is it?

Limited to 25 students. Omitted 2011-12. Professor Umphrey.

110. Introduction to Legal Theory. This course provides an introduction to the primary texts and central problems of modern legal theory. Through close study of the field's founding and pivotal works, we will weigh and consider various ways to think about questions that every study, practice, and institution of law eventually encounters. These questions concern law's very nature or essence; its relations to knowledge, morality, religion, and the passions; the status of its language and interpretations; its relation to force and the threat of force; and its place and function in the preservation and transformation of political, social and economic order.

Limited to 40 students. Spring semester. Professor Sitze.

120. Murder. Murder is the most serious offense against the legal order and is subject to its most punitive responses. It establishes the limits of law's authority and its capacity to tame violence. Murder is, in addition, a persistent motif in literature and popular culture used to organize narratives of heroism and corruption, good and evil, fate and irrational misfortune. This course considers murder in law, literature and popular culture. It begins by exploring various types of murders (from "ordinary murder" to serial killing and genocide) and compares murder with other killings that law condemns (e.g., euthanasia and assisted suicide) as well as those it tolerates or itself carries out. It asks how, if at all, those who kill are different from those who do not and whether murder should be understood as an act of defiant freedom or simply of moral

depravity. In addition, we will analyze the prevalence of murder in American life as well as its various cultural representations. Can such representations ever adequately capture murder, the murderer, and the fear that both arouse? The course will draw on legal cases and jurisprudential writings, murder mysteries, texts such as Macbeth, Poe's "The Murders on the Rue Morgue," Capote's *In Cold Blood*, and Arendt's *Eichmann in Jerusalem*, and such films as Hitchcock's *The Rope*, *Thelma and Louise*, *Silence of the Lambs*, and *Menace to Society*. Throughout, we will ask what we can learn about law and culture from the way both imagine, represent and respond to murder

Limited to 100 students. Spring semester. Professor Sarat.

136. Law Between Plato and the Poets. Ancient tragedy, ancient comedy, and Platonic political philosophy pose very different questions about the essence and basis of law, and about law's relation to such matters as conflict, politics, guilt, love, suffering, action, justice, and wisdom. This course is a preliminary study of the relationships between these differing modes of inquiry. We will spend the first half of the course outlining the theories of law that govern select dramatic works by Aeschylus, Sophocles, and Aristophanes. In the second half of the course, we will trace the intricate way these theories are at once incorporated into and rejected by Platonic political philosophy, as exemplified by Plato's *Republic*. Along the way, we shall weigh and consider competing versions of the "return to Plato" in contemporary philosophy. In addition to reading key works by Aeschylus, Sophocles, Aristophanes, and Plato, we will read contemporary texts by Giorgio Agamben, Danielle Allen, Alain Badiou, Hans-Georg Gadamer, René Girard, Martin Heidegger, Bonnie Honig, Bernard Knox, Nicole Loraux, Ramona Naddaff, Martha Nussbaum, Jacques Rancière, Leo Strauss, Jean-Pierre Vernant, and Simone Weil.

Limited to 30 students. Omitted 2011-12. Professor Sitze.

143. Law's History. This course examines the ways in which historical thinking and imagining operate in the domain of law. History and law are homologous and tightly linked. Law in various guises uses history as its backbone, as a lens through which to view and adjudicate tangled moral problems, and as a means of proof in rendering judgment. Questions of history and precedent are integral to an understanding of the way language and rhetoric operate in the very creation of legal doctrine. Moreover, law's use of history also has a history of its own, and our present understanding of the relationship between the two is a product of Enlightenment thinking. Conceiving of history as one kind of "narrative of the real," in this course we will explore the premises that underlie history's centrality to law as we inquire after the histories that law demands, creates, and excludes, as well as the ways in which law understands and uses history to seek finality, and to legitimize its authority.

Limited to 40 students. Spring semester. Professors Hussain and Umphrey.

206. Apartheid. (Offered as LJST 206 and BLST 217) The goal of this course will be to understand some of the problems posed for legal studies in the humanities by the emergence of the system of administrative and constitutional law known as apartheid. This system, which was designed to institute "separate development for separate peoples" in South Africa, is widely and rightly regarded to be among the most inhuman régimes of the 20th century. Yet even and especially today, more than a decade after its formal end in South Africa, apartheid's social, economic, and epistemic conditions of possibility, as well as the place

and function of lawyers, legal discourse, and legal scholars in the resistance to it, remains at best vaguely understood.

This course is designed to remedy this gap. Our inquiry will be at once specific and general. Under what economic and political conditions did apartheid come into being? What legal traditions and practices authorized its codification? What academic disciplines and intellectual formations rendered it intelligible and enabled its theorization? What specific arrangement of juridical institutions, practices, and theories together comprised the apartheid state? What was the place and function of law in the critique of and resistance to apartheid? What new and specific problems did apartheid pose for legal theory?

Limited to 40 students. Fall semester. Professor Sitze.

211. Law, Violence and Forgiveness. In this course, we will approach the problem of forgiveness from a very specific angle. Our most general question will be how, if at all, forgiveness is related to the specifically legal powers of amnesty, equity, and pardon. In the first two thirds of this course, we will take up this question by exploring a series of dramatic, philosophical, and jurisprudential texts that together constitute what might be called the "genealogy of forgiveness." In the last third of the course, we will bring our genealogical understanding of forgiveness to bear on its contemporary use and, perhaps, abuse. We will seek to understand how amnesty, equity, pardon, and forgiveness have been used in situations where law finds itself obliged to respond to three forms of exceptional violence, namely, civil war, genocide, and apartheid.

Omitted 2011-12. Professor Sitze.

212. Psychoanalysis and Law. This course will provide an introduction to psychoanalysis as a comprehensive theory of law. Although psychoanalysis has not traditionally been considered an integral part of the discipline of legal theory, its insights into the origin and structure of law are at once intriguing and troubling, and its response to the basic question of jurisprudence—"what is law?"—permits us to refer with clarity and precision to an experience of law about which we would otherwise have to remain silent. Freud teaches that law is an institution that at once emerges from and recoils upon our most quotidian and intimate experiences—love and aggression, sublimation and art, language and fantasy, perversion and wit, jealousy and forgetfulness, conscience and paranoia, desire and transgression, gender and sexuality, anxiety and infancy—and he gives us a set of interpretive terms and techniques that help us grasp this teaching. Our inquiry into the psychoanalytic study of the law will be divided into two parts. After studying the account of law offered by Freudian psychoanalysis, we will explore the way that various scholars have both applied and critiqued psychoanalytic concepts in their understanding of law. In addition to reading Sophocles' *Oedipus Rex* and *Antigone*, Freud's *Totem and Taboo* and *Civilization and Its Discontents*, and Lacan's *Seminar VII: The Ethics of Psychoanalysis*, we will also read works by such thinkers as Jerome Frank, David Garland, Pierre Legendre, Drucilla Cornell, Patricia Williams and Judith Butler.

Limited to 40 students. Spring semester. Professor Sitze.

214. What's So Great About (In)Equality?. In our world, commitment to "equality" in one sense/form or another is nearly uncontested. At the same time, the form that it should take, its normative ground, scope, limits and conditions, the ways in which it may be realized, and much else are deeply contested. It is also the case that the world in which we live is characterized by profound,

enduring and intensifying inequalities and numerous exceptions to the principle. These may be justified with reference to various countervailing commitments that are accorded ethical or practical priority (desert, liberty, efficiency, political stability, ecological integrity, pluralism, etc.). This suggests that while for many "equality" may be normatively compelling, its realization may be subordinated to any number of interests and desires; or, to put it bluntly, there may be such a condition as *too much* equality or *not enough* inequality, privilege and "disadvantage." This course treats these themes as they have arisen in distinctively legal contexts, projects and arguments. It will engage a range of debates within political philosophy and legal theory as to the appropriate limits of equality. While many forms and expressions of inequality have fallen into relative disfavor, some seem virtually immune to significant amelioration. Among these are those associated with social-economic class. Following general investigations of egalitarianism and anti-egalitarianism in social thought and legal history, we will devote closer attention to the legal dimensions of class inequality in contexts such as labor law, welfare and poverty law, education and criminal justice. We will conclude with an examination of the limits of legal egalitarianism vis-à-vis international class-based inequalities under conditions of globalization and cosmopolitan humanitarianism.

Limited to 40 students. Spring semester. Senior Lecturer Delaney.

215. Jurisprudence of Occupation. This class is organized as an inquiry into the questions that are raised for jurisprudence by the specific cultural, spatial, and political experience of occupation. In particular, we will examine the experiences of colonial occupation in twentieth-century India, South Africa, Malaya and Algeria, as well as contemporary occupations in the West Bank, Gaza, Iraq, and Afghanistan, focusing throughout on the continuities and discontinuities between the two. Throughout the course, we will concentrate on the way in which the jurisprudence of occupation blurs many of the distinctions that modern, liberal jurisprudence seeks to maintain and justify—fusing, for example, everyday practices of governing (e.g., policing, census-taking, and policies of segregation) with distinctively military actions (e.g., air power, destruction of lives and infrastructure, and counterinsurgency campaigns). The questions we ask in this course will be both theoretical and historical. What might the genealogy of colonial occupation have to teach us about aspirations and limits of the jurisprudence of contemporary occupation? How, if at all, have paradigms of occupation changed with the advent of the era of decolonization, the introduction of tactics of sophisticated air power, the emergence of advanced communications technology, and the unprecedented temporalities and spatialities of economic globalization? Additionally, we will examine how international law defines and regulates occupation. What is occupation? On what grounds does modern jurisprudence authorize and constrain occupation? What is the difference between a legal occupation and an illegal occupation? Last but not least, we will ask what precedents, insights and lessons occupation provides for a more general understanding of law, governance, and conflict.

Admission with consent of the instructor. Limited to 30 students. Fall semester. Professors Hussain and Sitze.

221. The State and the Accused. This course will examine the unusual and often perplexing means by which the law makes judgments about guilt and innocence. Our inquiry will be framed by the following questions: What gives a court the authority to pass judgment on a person accused of criminal wrongdoing?

ing, and what defines the limits of this authority? What ends does the law seek to pursue in bringing an accused to justice? What "process" is due the accused such that the procedures designed to adjudicate guilt are deemed fair? How do these standards differ as we travel from adversarial systems of justice (such as the Anglo-American) to inquisitional systems (e.g., France or Germany)? Finally, how has the process of rapid globalization changed the relationship between the state and the accused and, with it, the idea of criminal justice itself? In answering these questions, our investigations will be broadly comparative, as we consider adversarial, inquisitional, and transnational institutions of criminal justice. We will also closely attend to the differences between law's response to "common" criminals and extraordinary criminals, such as heads of state, armed combatants, and terrorists.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Fall semester. Professor Douglas.

224. Law and Social Relations: Persons, Identities and Groups. One of the foundational analytics governing law's relationship to identity and personhood is the grand trope of public and private. As an historical matter, the public/private divide has demarcated the boundary of law's authority: under a liberal theory of government, law may regulate relations in the public sphere but must leave the private realm in the control of individuals. The stakes associated with this line of demarcation are extremely high: those problems of identity and relation that are considered "public" are problems visible to law and subject to law's authority; those that are considered private remain below the horizon of law's gaze. Yet definitions of the public and the private are notoriously slippery and inexact, and their contours are inexorably on a train as an African-American, or a license to practice law as a white woman, was to experience a kind of discrimination that the law would refuse to see. In the twentieth century we no longer experience such officially-sanctioned harms but remain conflicted about the extent to which law should address other, more "private" interactions: verbal bigotry, family relations, sex.

This course will trace and explore the modes by which the public/private divide constitutes identities in law by examining the ways law defines the public, and does or does not regulate ostensibly "private" harms. Using both legal and non-legal texts we will map a history of social relations, particularly as they implicated deeply held assumptions about racialized, gendered, and sexualized bodies, and explore the shifting boundary between public and private as it has emerged in public debates over the meaning of equality, privacy, and free speech. To what extent does law's authority remain constituted upon the public/private divide? To what extent are we now witnessing the redefinition, even the virtual elimination, of the private? And with what consequences for our social relations?

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Spring semester. Professor Umphrey.

226. Critical Legal Geographies. The spatiality of social life is a fundamental element of human existence, not least through its involvement with power of various sorts. Spatiality is also a significant—and problematic—dimension of law (think of sovereignty, jurisdiction, citizenship). At the same time, law is a significant force through which spatiality is produced, reinforced, contested and transformed. Law literally constitutes social spaces through constitutions, treaties, statutes, contracts, modes of surveillance and policing, and so on. As it

does so, it constitutes itself as a force in the world. Law may also be an arena in which other social-spatial conflicts are played out and, provisionally, resolved. The course will consider both the changing spatiality of law (its scope, scale, limits; its vectors and circuits) and the changing legal constitution of other social spaces. This will be done through an engagement with contemporary socio-spatial and legal theories and through a survey of exemplary events and situations. Among the more specific topics we will consider are privacy and property; public space of speech and dissent; migration, displacement and sanctuary; colonialism and occupation. The contexts of our study will not be limited to/by American law but will include examples involving international law, forms of legal pluralism, and other legal-cultural contexts. The course will conclude with an investigation of globalization and the emergence of cyberspace and their posited effects on the very possibility of law as we have come to understand and experience it.

Requisite: LJST 110 or consent of the instructor. Limited to 30 students. Omitted 2011-12. Senior Lecturer Delaney.

227. Law's Madness. We imagine law to be a system of reason that governs and pacifies a disorderly world. Indeed law derives much of its legitimacy from its relation to reason: it uses reason to justify the imposition of state violence even as it limits its own power, punishing only acts done by reasoning human beings. Any "mistakes" or "disruptions" are understood as unfortunate departures from an ideal rational system. And yet what if one were to reimagine law as constituted as much by its irrationalities as its rationality? To ask that question is to enter the language of psychoanalysis, and the theories proposed by Sigmund Freud to explain human irrationalities. This course, following Freud, theorizes law as emerging out of and actively engaging in repressions of fundamental drives or desires—both its own and those of the legal subjects who come before it. We will map some of the ways in which law understands legal subjectivity in relation to the capacity to reason, and draw upon Freud to put the idea of the "reasonable self" under some pressure. We will also consider the ways in which law's authority may be conjured as an expression of the (sometimes violent) authority of the judge-father, and the limits of that authority as Freud understood them. Finally, we will speculate on the ways in which we make law an object of our own desire, which themselves depend upon the repression of law's violence.

Requisite: LJST 110 or consent of the instructor. Limited to 30 students. Omitted 2011-12. Professor Umphrey.

230. Law, Speech, and the Politics of Freedom. In the United States, the idea of free speech is held to be both a political and moral ideal. The First Amendment makes freedom of speech a centerpiece of liberal democratic values and processes, and thus of American identity itself. But what, precisely, do we mean when we link the ideas of freedom and speech? What kinds of speech, and what kinds of freedom, are implicated in that linkage? Correlatively, what does it mean to "censor"? Drawing upon political philosophy, literary theory, court cases, imaginative writing, and examples from contemporary culture, this course will explore the multiple meanings of "free speech," their legal regulation, and their deployment in American public culture. Why should we value "free" speech? Who do we imagine to be the speaker whose speech is or ought to be free: the man on the soapbox? The political protester? The media conglomerate? The anonymous chat-room inhabitant? What does it mean to say

that various kinds of speech may be dangerous, and under what conditions it might be conceivable to shut down or regulate dangerous speech, or conversely to promote "politically correct" speech in either formal or informal ways? How do speech forms (for example, parody, poetry, or reportage) differ, and should some garner more legal protection than others? Can silence be considered a kind of speech?

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Fall semester. Professor Umphrey.

231. Social Movements and Social Change. This course examines social movements (and related phenomena) as integral elements of legal orders and as significant sources of legal transformations. Through interdisciplinary, cross-cultural, and historical analyses, the course will explore the ways in which non-state actors engage formal legal institutions to shape or reform law, in order to affect the conditions of social life. Of particular interest are not merely desired changes in laws but resultant changes in the culture of law more broadly. The course will draw on a wide range of movements (historical and contemporary; "progressive" and conservative; broad-based and narrowly focused; American and non-American; local, national and global; North and South, activist and bureaucratic from "below" and from "within"; etc.) and study two or three in closer detail. The over-arching objective is to achieve a richer understanding of both the inner workings of "the law" and the dynamic life of law outside of formal institutions.

Admission with consent of the instructor. Omitted 2011-12. Senior Lecturer Delaney.

234. Law, Crime and Culture. Crime and criminality are the sites where law most directly and forcefully intervenes in everyday life through ritual and spectacle, through the construction of boundaries that include or exclude certain kinds of behavior or types of individuals from the social polity, and through direct physical violence and the containment of bodies. Focusing mainly but not exclusively on the United States, this course will explore, both historically and theoretically, the ways in which crime and criminality have been imagined, enacted, and punished. Drawing heavily on the work of Michel Foucault, we will explore the historical changes, continuities and contradictions visible in various imaginings of the relationship between the state, the criminal, and the public. We will consider the significance of shifting modes of punishment, from a spectacle of pain to incarceration behind the high walls of the penitentiary. We will also examine various theories of criminality and inquire into their cultural assumptions and consequences as they have gained and lost legitimacy over time. Whom do we hold legally or morally responsible for criminal acts? Can criminal activity be explained as product of vice, or an imperfect body, or the social environment? How does popular culture encode various representations of criminality?

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Omitted 2011-12. Professor Umphrey.

235. Law's Nature: Humans, the Environment and the Predicament of Law. "Nature" is at once among the most basic of concepts and among the most ambiguous. Law is often called upon to clarify the meaning of nature. In doing so it raises questions about what it means to be human.

This course is organized around three questions. First, what does law as a

humanistic discipline say about nature? Second, what can law's conception of nature tell us about shifting conceptions of humanness? Third, what can we learn by attending to these questions about law's own situation in the world and its ability to tell us who we are? We will address these questions by starting with the environment (specifically wilderness). We will then expand our view of nature by examining legal engagements with animals (endangered species, animals in scientific experiments, and pets), human bodies (reproductive technologies, involuntary biological alterations, the right to die) and brains (genetic or hormonal bases for criminal defenses). Throughout, we will focus our attention on the themes of knowledge, control and change. We will look, for example, at relationships between legal and scientific forms of knowledge and the problematic role of expert knowledge in adjudicating normative disputes. We will also look at law's response to radical, technologically induced changes in relations between humans and nature, and to arguments in favor of limiting such transformations.

Requisite: LJST 101 or 110 or consent of the instructor. Fall semester. Senior Lecturer Delaney.

237. Law and the American War in Vietnam. The American war in Vietnam was, among other things, a watershed event in American legal history. Throughout the duration of the war there was vigorous debate about its legality in terms of international law, natural law and constitutional law. The conduct of the war and its relation to the draft and to dissent generated unprecedented public disagreement about such fundamental legal issues as authority, obligation, due process, civil liberties, crime and punishment, and the relationship between law and morality. The war was also the topic or context for a number of trials during which official legal actors endeavored to make formal legal sense of the war and of law's relationship to it. As a historical event, the war may also be examined in light of more contemporary themes such as legal consciousness, law as violence, and governmentality. The course will explore legal aspects of the war both as a historical study and as a case study of law in extreme situations.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Omitted 2011-12. Senior Lecturer Delaney.

238. Law and Historical Trauma. Certain events in political history—revolutions, civil wars, transitions from authoritarian or totalitarian regimes to political democracy, or particular moments in the ongoing constitutional life of a nation—seem unusual in the breadth and depth of the break or rupture that they make from tradition, the past, and the ongoing self-understandings of a people. Those events pose a special opportunity and challenge for law. Can law repair the traumatic ruptures associated with revolution, civil war, and recent democratic transitions? In such moments does law provide a reassuring sense of stability that serves to maintain the underlying continuity of history? Or, does it compound the crisis of dramatic historical transformation by insisting on judging the past, bringing the losers to justice, and publicly proclaiming the "crimes" of the old order? What can we learn about law by examining its responses to historical trauma? To address these questions we will first examine the idea of trauma and ask what makes particular events traumatic and others not. Is trauma constitutive of law itself? Is law always born in traumatic moments and, at the same time, continuously preoccupied with responding to its own traumatic origins? We will then proceed comparatively and historically

by focusing on a series of case studies including colonial revolution in Algeria, Aboriginal rights cases in Australia, slavery and civil war in the United States, and regime changes in South Africa, Germany, and Argentina. In each we will identify the part played by law and ask what we can learn about the capacities and limits of law both to preserve national memory and, at the same time, to build new social and political practices.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Omitted 2011-12. Professor Hussain.

240. Law, God and Modernity. It is the hallmark of modernity that law is secular and rational, made by humans for their purposes. Modern law relegates the divine to the realm of private belief, while the modern state guarantees the uninterrupted observance of a multiplicity of beliefs. Yet secularism has never been an uncontested position and many philosophers have suggested that the sovereignty of the modern state is itself a worldly duplicate of religious understandings of god's omnipotence. Today the connection of law and the sacred has taken on new urgency with the so-called "return of the religious," most famously with the rise of political Islam but also with Christian movements in the west, and with the transformations of sovereignty through globalization. This course is a historical and cross-cultural examination of the relationship of law, sovereignty, and the sacred. It focuses on a range of topics: the understanding of secularism in general and the American doctrine of the separation of church and state in particular; the legal theory of Islamization; the meaning of orthodoxy, both legal and religious. It examines both the secular uses of the concept of the sacred, and the religious deployment of modern legal concepts. It asks how the proper names of law and god are used to anchor various normative visions.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Spring semester. Professor Hussain.

253. Rule-Following in Legal and Political Thought. What does it mean to follow a rule? Can we understand rule-following in purely behavioral terms? Or must we make reference to mental states or intentions? What sets the standard for correctness in applying rules to particular instances? Or in deliberating and acting in the light of a rule? Wittgenstein's so-called "rule-following considerations" have inspired many different responses to these questions; and his thought has fueled divergent positions in moral and legal theory. This course will examine the role of rules and principles in deliberation as well as the scope of interpretation in legal theory: in particular, we shall discuss "moral particularism" and legal indeterminacy. We will read Wittgenstein and such authors as John McDowell, Cora Diamond, and James Conant; Rawls, Jonathan Dancy, and Michael Thompson; Hart, Timothy Endicott, Brian Bix, Andrei Marmor, and Dennis Patterson. We will also explore the application of their thought to contemporary legal cases.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Fall semester. Visiting Professor Tontiplaphol.

325. Film, Myth, and the Law. The proliferation of law in film and on television has expanded the sphere of legal life itself. Law lives in images that today saturate our culture and have a power all their own, and the moving image provides a domain in which legal power operates independently of law's formal institutions. This course will consider what happens when legal events are

re-narrated in film and examine film's treatment of legal officials, events, and institutions (e.g., police, lawyers, judges, trials, executions, prisons). Does film open up new possibilities of judgment, model new modes of interpretation, and provide new insights into law's violence? We will discuss ways in which myths about law are reproduced and contested in film. Moreover, attending to the visual dimensions of law's imagined lives, we ask whether law provides a template for film spectatorship, positioning viewers as detectives and as jurors, and whether film, in turn, sponsors a distinctive visual aesthetics of law. Among the films we may consider are *Inherit the Wind*, *Call Northside 777*, *Judgment at Nuremberg*, *Rear Window*, *Silence of the Lambs*, *A Question of Silence*, *The Sweet Hereafter*, *Dead Man Walking*, *Basic Instinct*, and *Unforgiven*. Throughout we will draw upon film theory and criticism as well as the scholarly literature on law, myth, and film.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 30 students. Omitted 2011-12. See LJST 352. Professors Sarat and Umphrey.

341. Interpretation in Law and Literature. (Analytic Seminar) Interpretation lies at the center of much legal and literary activity. Both law and literature are in the business of making sense of texts—statutes, constitutions, poems or stories. Both disciplines confront similar questions regarding the nature of interpretive practice: Should interpretation always be directed to recovering the intent of the author? If we abandon intentionalism as a theory of textual meaning, how do we judge the “excellence” of our interpretations? How can the critic or judge continue to claim to read in an authoritative manner in the face of interpretive plurality? In the last few years, a remarkable dialogue has burgeoned between law and literature as both disciplines have grappled with life in a world in which “there are no facts, only interpretations.” This seminar will examine contemporary theories of interpretation as they inform legal and literary understandings. Readings will include works of literature (Hemingway, Kafka, Woolf) and court cases, as well as contributions by theorists of interpretation such as Spinoza, Dilthey, Freud, Geertz, Kermode, Dworkin, and Sontag.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Spring semester. Professor Douglas.

344. Late Modern Moral Philosophy and Legal Theory. (Analytic Seminar) No one disputes that moral argumentation is central to law's theory and practice. Yet what exactly do we mean when we speak of morality? In this course, we shall take up this question by closely studying what is arguably the paradigmatic text of modern moral philosophy, Kant's *Groundwork for the Metaphysics of Morals*. After studying the relations between Kant's *Groundwork* to Kant's more general philosophy of public and international law, we will then study a set of critiques of, and commentaries on, Kant's work. The purpose of this course will be to weigh and consider Kant's moral law as a point of reference for the critique of law today. Readings will include works by Adorno, Arendt, Butler, Derrida, Freud, Nietzsche, Levinas, Lacan, and Zizek.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Sitze.

345. Law and Political Emergency. (Analytic Seminar) This course introduces students to one of the more sustained problems in jurisprudence and legal theory: what happens to a constitutional order when it is faced with extraordinary conditions such as rebellion, war and terrorism. While it is generally agreed

that rules, rights and procedures may be temporarily suspended, it is less clear which rights, and who decides on the suspension (the executive alone or in some combination with the legislature, with or without oversight by the courts). While these questions have now become familiar to us—and this course will guide students through the policy shifts and court battles in the United States since 9/11, from the issue of enemy combatants to the use of Guantanamo Bay as a detention center—we will take a more theoretical and historical approach to these questions. Thus we will look at the earliest use of some emergency techniques by the British in the colonies, Lincoln's suspension of habeas corpus during the Civil War and the notorious Article 48 of the Weimar Constitution, which has often been blamed for facilitating the rise of the Nazis. We will end by examining alternative methods for contending with emergency. One class meeting per week.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 15 students. Fall semester. Professor Hussain.

348. Law And War. (Research Seminar) The traditional understanding of war involved the armies of two nation-states confronting each other on a battlefield. And other than general customs of a just war, the law was thought to have little to say about war. But in the last half century even as the traditional form of war has changed rapidly, as conflicts involving non-state actors (such as insurgency and terrorism) have increased, international law has developed an intricate set of rules regarding who can fight and what methods of fighting are legal.

This course explores the connection between different types of conflict and the norms and rules of international law that are used to regulate that conflict. In this course, we will take a historical approach. We will read classic theorists of war such as Clausewitz, Schmitt and Michael Walzer. We will examine the history of The Hague and Geneva Conventions. And we will focus on specific instances of war from nineteenth-century colonial conflicts and guerilla warfare, to the 1999 "humanitarian" intervention in Kosovo, to the various fronts in the contemporary "war on terror." Throughout we will ask how changes in technology and law change the definition of war. How do legal definitions of war attempt to demarcate it from other forms of violent conflict such as insurgency or terrorism?

Requisite: LJST 101 or 110 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Omitted 2011-12. Professor Hussain.

349. Law and Love. (Research Seminar) At first glance, law and love seem to tend in opposing directions: where law is constituted in rules and regularity, love emerges in contingent, surprising, and ungovernable ways; where law speaks in the language of reason, love's language is of sentiment and affect; where law regulates society through threats of violence, love binds with a magical magnetism. In this seminar, placing materials in law and legal theory alongside theoretical and imaginative work on the subject of love, we invert that premise of opposition in order to look for love's place in law and law's in love. First we will inquire into the ways in which laws regulate love, asking how is love constituted and arranged by those regulations, and on what grounds it escapes them. In that regard we will explore, among other areas, the problematics of passion in criminal law and laws regulating sexuality, marriage, and family. Second we will ask, how does love in its various guises (as, *philia*, *eros*, or *agape*) manifest itself in law and legal theory, and indeed partly constitute law itself? Here we will explore, for example, sovereign exercises of

mercy, the role of equity in legal adjudication, and the means that bind legal subjects together in social contract theory. Finally, we will explore an analogy drawn by W. H. Auden, asking how law is like love, and by extension love like law. How does attending to love's role in law, and law's in love, shift our imaginings of both?

Requisite: LJST 110 or consent of the instructor. Open to juniors and seniors. Limited to 15 students. Fall semester. Professor Umphrey.

350. Twentieth-Century American Legal Theory. (Analytic Seminar) The discipline of legal theory has the task of making law meaningful to itself. But there is a variety of competing legal theories that can make law meaningful in divergent ways. By what measure are we to assess their adequacy? Is internal coherence the best standard or should legal theory strive to accord with the extra-legal world? Then too, the institutions and practices of law are components of social reality and, therefore, as amenable to sociological or cultural analysis as any other component. Here again, many different kinds of sense can be made of law depending upon how "the social" is itself theorized. This course engages the theme of law and the problems of social reality by way of a three-step approach. The first part of the course presents an overview of the main lines of twentieth-century American legal thought. We begin with a study of legal formalism and the challenges posed to it by legal realism and its various successor theories. One focus of debate between formalism and its rivals is how much social realism should be brought to bear on legal analysis. Another question is: what kind of social realism should be brought to bear on the analysis of law. The second segment of the course provides a survey of some of the candidates. These include the Law and Society Movement, neo-Marxism and Critical Legal Studies. In the final segment we look at how these theoretical issues are given expression in connection with more practical contexts such as poverty law, labor law or criminal law.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Senior Lecturer Delaney.

352. Film, Myth, and the Law. (Offered as LJST 352 and FAMS 371-01.) (Analytic Seminar) The proliferation of law in film and on television has expanded the sphere of legal life itself. Law lives in images that today saturate our culture and have a power all their own, and the moving image provides a domain in which legal power operates independently of law's formal institutions. This course will consider what happens when legal events are re-narrated in film and examine film's treatment of legal officials, events, and institutions (e.g., police, lawyers, judges, trials, executions, prisons). Does film open up new possibilities of judgment, model new modes of interpretation, and provide new insights into law's violence? We will discuss ways in which myths about law are reproduced and contested in film. Moreover, attending to the visual dimensions of law's imagined lives, we ask whether law provides a template for film spectatorship, positioning viewers as detectives and as jurors, and whether film, in turn, sponsors a distinctive visual aesthetics of law. Among the films we may consider are *Inherit the Wind*, *Call Northside 777*, *Judgment at Nuremberg*, *Rear Window*, *Silence of the Lambs*, *A Question of Silence*, *The Sweet Hereafter*, *Dead Man Walking*, *Basic Instinct*, and *Unforgiven*. Throughout we will draw upon film theory and criticism as well as the scholarly literature on law, myth, and film.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 15 students. Spring semester. Professor Sarat.

354. The Crisis of Neoliberal Legal Theory. (Research Seminar) The theory of governance known today as “neoliberalism” is most often understood as a mainly economic policy. Both its opponents and its proponents seem to agree that neoliberalism is best debated as an ensemble of practices (such as free trade, privatization, deregulation, competitiveness, social-spending cutbacks and deficit reduction) that emphasize the primacy of the free market in and for the arrangement of social and political orders. But, particularly in its initial theorizations, neoliberalism was also, perhaps even primarily, a philosophic doctrine concerning the place and function of law in and for human civilization in general. At the 1938 Walter Lippman Colloquium in Paris and then again at the inaugural 1947 meeting of the Mont Pelerin Society in Switzerland, the leading figures of what would later become known as neoliberalism criticized existing economic theories for neglecting basic questions of legal theory and argued that capitalism could not be saved from the perils of socialism and communism without a renewed understanding of, and insistence on, the rule of law. In this course, we shall take this, the “legal theoretical” origin of neoliberalism, as a point of departure for understanding neoliberalism as a whole. In the first half of the course, we shall seek to understand neoliberalism on the basis of the way it posed law as a problem for thought. In relation to what alternate theories of law did neoliberalism emerge? On what terms did neoliberals reinterpret the “classical” liberalism of Hobbes and Locke? How did certain concepts of law figure into the way that neoliberal thinkers arrived at their understandings of the basic meanings of life and labor? In the second half of the course, we shall explore the ways in which various critics of neoliberalism have sought to expose and to question the legal theories at its origin. How might renewed attention to legal theoretical problems help us today in our attempt to think and act beyond neoliberalism’s constitutive limits? Our goal in all phases of the course will be to reconstruct neoliberal thought on its own terms in order to grasp better its contemporary incoherence, crisis, and dissolution. Readings will include Samir Amin, Zygmunt Bauman, Michel Foucault, Milton Friedman, Michael Hardt and Antonio Negri, David Harvey, Friedrich Hayek, Maynard Keynes, Naomi Klein, Karl Marx, Ludwig von Mises, Alexander Rustow, and Saskia Sassen.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Sitze.

356. Representing and Judging the Holocaust. (Research Seminar) This seminar will address some of the foundational questions posed by radical evil to the legal imagination. How have jurists attempted to understand the causes and logic of genocide, and the motives of its perpetrators? Is it possible to “do justice” to such extreme crimes? Is it possible to grasp the complexities of history in the context of criminal trial? What are the special challenges and responsibilities facing those who struggle to submit traumatic history to legal judgment? We will consider these questions by focusing specifically on a range of legal responses to the crimes of the Holocaust. Our examination will be broadly interdisciplinary, as we compare the efforts of jurists to master the problems of representation and judgment posed by extreme crimes with those of historians, social theorists, and artists. Readings will include original material from the Nuremberg, Eichmann, and Irving trials, and works by, among others, Hannah Arendt, Zygmunt Bauman, Christopher Browning, Primo Levi, and Art Spiegelman.

Requisite: LJST 110 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Douglas.

357. Property, Liberty and Law. (Research Seminar) What we call property is enormously important in establishing the nature of a legal regime. Moreover, an exploration of property offers a window on how a culture sees itself. Examining how property notions are used and modified in practice can also provide critical insights into many aspects of social history and contemporary social reality.

We will begin our discussion of property by treating it as an open-ended cluster of commonplace and more specialized notions (e.g., owner, gift, lease, estate) used to understand and shape the world. We will look at how the relation of property to such values as privacy, security, citizenship and justice has been understood in political and legal theory and how different conceptions of these relations have entered into constitutional debates. We will also study the relationship of property and the self (How might one's relation to property enter into conceptions of self? Do we "own" ourselves? Our bodies or likenesses? Our thoughts?), property and everyday life (How are conceptions of property used to understand home, work and community?) and property and culture, (Do our conceptions of property influence understandings of cultural differences between ourselves and others? Does it make sense to claim ownership over one's ancestors?). In sum, this course will raise questions about how property shapes our understandings of liberty, personhood, agency and power.

Requisite: LJST 101 or 110 or consent of the instructor. Limited to 15 students. Spring semester. Senior Lecturer Delaney.

374. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law. (Offered as POSC 474 [GP, LP] and LJST 374.) This seminar explores how the civil rights movement began a process of social change and identity-based activism. We evaluate the successes and failures of "excluded" groups' efforts to use the law. We primarily focus on the recent scholarship of theorists, legal professionals, and activists to define "post-identity politics" strategies and to counteract the social processes that "normalize" persons on the basis of gender, sexuality, disability, and class. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: One introductory Political Science course or its equivalent. Limited to 15 students. Fall semester. Professor Bumiller.

490. Special Topics. Independent Reading Courses. Reading in an area selected by the student and approved in advance by a member of the Department. Fall and spring semesters.

498. Senior Departmental Honors. Independent work under the guidance of a tutor assigned by the Department. Open to senior LJST majors who wish to pursue a self-defined project in reading and writing and to work under the close supervision of a faculty member.

Admission with consent of the instructor. Fall semester.

499. Senior Departmental Honors. Independent work under the guidance of a tutor assigned by the Department. Open to senior LJST majors who wish to pursue a self-defined project in reading and writing and to work under the close supervision of a faculty member.

Admission with consent of the instructor. Spring semester.

RELATED COURSES

History of Anthropological Theory. See ANTH 323.

Economic Anthropology and Social Theory. See ANTH 343.

Law and Economics. See ECON 426.

The Linguistic Turn: Language, Literature and Philosophy. See ENGL 392.

Riot and Rebellion in Colonial and Post-Colonial Africa. See HIST 488.

Philosophy of Law. See PHIL 224.

Normative Ethics. See PHIL 310.

What Is Morality About?. See PHIL 312.

The American Constitution I: The Structure of Rights. See POSC 241.

The American Constitution II: Federalism, Privacy, and the "Equal Protection of the Laws." See POSC 242.

Punishment, Politics, and Culture. See POSC 360.

Ancient Israel. See RELI 263.

Reading the Rabbis. See RELI 267.

Foundations of Sociological Theory. See SOCI 315.

Gender Labor. See WAGS 224.

LINGUISTICS

Courses in linguistics and related fields are offered occasionally through the Departments of Asian Languages and Civilization, English, Mathematics and Computer Science, and Philosophy. The College does not offer a major in this subject. Students interested in linguistics are advised to consult Professor Wako Tawa, Department of Asian Languages and Civilizations, Amherst College.

MATHEMATICS

Professors Armacost*, Call, Cox, and Velleman*; Associate Professor R. Benedetto; Assistant Professors Ching, Leise, Liao, and Wagaman*; Visiting Assistant Professors Manack and Torrey; Visiting Lecturer D. Benedetto; Five College Post-Doctoral Fellow Stratton.

The Department offers the major in Mathematics as well as courses meeting a wide variety of interests in this field. Non-majors who seek introductory courses are advised to consider MATH 105, 111, 130, 140, and 220, none of which require a background beyond high school mathematics.

Major Program. The minimum requirements for the Mathematics major include MATH 111, 121, 211, 271 or 272, 350, 355, and three other elective courses in

*On leave 2011-12.

Mathematics numbered 130 or higher. In addition, a major must complete two other courses, using one of the following options:

- A. Two courses, each of which is either an elective course in Mathematics numbered 130 or higher or a course from outside Mathematics chosen from among: COSC 201, 301, and 401, any Physics course numbered 116 or higher (excluding PHYS 227), PHIL 350, ECON 300, 301, 361, 420, and 428. (Note: this option can be satisfied by taking two math electives, one math elective and one outside course, or two outside courses.)
- B. Two courses from outside of Mathematics, one of which is chosen from the list in (A) above, and one of which is a requisite for that course chosen from the same discipline.

In either option A or B, requests for alternative courses must be approved in writing by the chair of the Department.

Students who have placed out of certain courses, such as introductory calculus, as indicated by a strong performance on an Advanced Placement Exam or other evidence approved by the department, are excused from taking those courses.

A student considering a major in Mathematics should consult with a member of the Department as soon as possible, preferably during the first year. This will facilitate the arrangement of a program best suited to the student's ability and interests. Students should also be aware that there is no single path through the major; courses do not have to be taken in numerical order (except where required by prerequisites).

For a student considering graduate study, the Departmental Honors program is strongly recommended. Such a student is advised to take the Graduate Record Examination early in the senior year. It is also desirable to have a reading knowledge of two foreign languages, usually French, German, or Russian. All students majoring in Mathematics are expected to attend the departmental colloquium during their junior and senior years.

Comprehensive Examination. A comprehensive examination for majors who are not participating in the Honors Program will be given near the beginning of the spring semester of the senior year. (Those who will complete their studies in the fall semester may elect instead to take the comprehensive examination at the beginning of that semester.) The examination covers MATH 111, 121, 211, 271 or 272, and a choice of MATH 350 or 355. A document describing the comprehensive examination can be obtained from the Department website.

Departmental Honors Program. Students are admitted to the Honors Program on the basis of a qualifying examination given at the beginning of the spring semester of their junior year. (Those for whom the second semester of the junior year occurs in the fall may elect instead to take the qualifying examination at the beginning of that semester.) The examination is identical to the comprehensive examination mentioned above and is described in a document available from the Department website. Before the end of the junior year, an individual thesis topic will be selected by the Honors candidate in conference with a member of the Department. After intensive study of this topic, the candidate will write a report in the form of a thesis which should be original in its presentation of material, if not in content. In addition, the candidate will report to the departmental colloquium on her or his thesis work during the senior year. Honors candidates are also required to complete MATH 345 and either MATH 450 or 455.

105. Calculus with Algebra. MATH 105 and 106 are designed for students whose background and algebraic skills are inadequate for the fast pace of MATH 111. In addition to covering the usual material of beginning calculus, these courses will have an extensive review of algebra and trigonometry. There will be a special emphasis on solving word problems.

MATH 105 starts with a quick review of algebraic manipulations, inequalities, absolute values and straight lines. Then the basic ideas of calculus—limits, derivatives, and integrals—are introduced, but only in the context of polynomial and rational functions. As various applications are studied, the algebraic techniques involved will be reviewed in more detail. When covering related rates and maximum-minimum problems, time will be spent learning how to approach, analyze and solve word problems. Four class hours per week.

Note: While MATH 105 and 106 are sufficient for any course with a MATH 111 requisite, MATH 105 alone is not. However, students who plan to take MATH 121 should consider taking MATH 105 and then MATH 111, rather than MATH 106. Students cannot register for both MATH 105 and CHEM 111 in the same semester.

Fall semester. Professor Cox.

106. Calculus with Elementary Functions. MATH 106 is a continuation of MATH 105. Trigonometric, logarithmic and exponential functions will be studied from the point of view of both algebra and calculus. The applications encountered in MATH 105 will reappear in problems involving these new functions. The basic ideas and theorems of calculus will be reviewed in detail, with more attention being paid to rigor. Four class hours per week.

Requisite: MATH 105. Spring semester. Professor Cox.

111. Introduction to the Calculus. Basic concepts of limits, derivatives, anti-derivatives; applications, including max/min problems and related rates; the definite integral, simple applications; trigonometric functions; logarithms and exponential functions. Four class hours per week.

Fall and spring semesters. In the fall semester, the intensive section (Section 01) is open only to students listed as eligible on the Mathematics placement list. The Department.

121. Intermediate Calculus. A continuation of MATH 111. Inverse trigonometric and hyperbolic functions; methods of integration, both exact and approximate; applications of integration to volume and arc length; improper integrals; l'Hôpital's rule; infinite series, power series and the Taylor development; and polar coordinates. Four class hours per week.

Requisite: A grade of C or better in MATH 111 or consent of the Department. Fall and spring semesters. The Department.

130. Introduction to Statistics. (Offered as MATH 130 and ENST 240.) This course is an introduction to applied statistical methods useful for the analysis of data from all fields. Brief coverage of data summary and graphical techniques will be followed by elementary probability, sampling distributions, the central limit theorem and statistical inference. Inference procedures include confidence intervals and hypothesis testing for both means and proportions, the chi-square test, simple linear regression, and a brief introduction to analysis of variance (ANOVA). Some sections of MATH 130 have an environmental theme and are recommended for students interested in Environmental Studies.

In Fall 2011, the environmental section will be section 02; in Spring 2012, it will be section 03. Four class hours per week (two will be held in the computer lab). Labs are not interchangeable between sections due to course content.

Each section limited to 20 students. Fall semester: Professor Liao and Postdoctoral Fellow Stratton. Spring semester: Professors Liao, Manack, and Postdoctoral Fellow Stratton.

140. Mathematical Modeling. Mathematical modeling is the process of translating a real world problem into a mathematical expression, analyzing it using mathematical tools and numerical simulations, and then interpreting the results in the context of the original problem. Discussion of basic modeling principles and case studies will be followed by several projects from areas such as environmental studies and biology (e.g., air pollution, ground water flow, populations of interacting species, social networks). This course has no requisites; projects will be tailored to each student's level of mathematical preparation. Four class hours per week, with occasional in-class computer labs.

Omitted 2011-12.

211. Multivariable Calculus. Elementary vector calculus; introduction to partial derivatives; multiple integrals in two and three dimensions; line integrals in the plane; Green's theorem; the Taylor development and extrema of functions of several variables; implicit function theorems; Jacobians. Four class hours per week.

Requisite: A grade of C or better in MATH 121 or the consent of the instructor. Fall semester: Professors Leise and Ching. Spring semester: Professor R. Benedetto.

220. Discrete Mathematics. This course is an introduction to some topics in mathematics that do not require the calculus. The topics covered include logic, elementary set theory, functions, relations and equivalence relations, mathematical induction, counting principles, and graph theory. Additional topics may vary from year to year. This course serves as an introduction to mathematical thought and pays particular attention to helping students learn how to write proofs. Four class hours per week.

Spring semester. Professor Manack.

230. Intermediate Statistics. This course is an intermediate applied statistics course that continues the theme of hands-on data analysis begun in MATH 130. Students will learn how to evaluate an experimental study, perform appropriate statistical analysis of the data, and properly communicate their analyses. Emphasis will be placed on the use of statistical software and the interpretation of the results of data analysis. Topics covered will include basic experimental design, parametric and nonparametric methods for comparing two or more population means, analysis of variance models for multi-factor designs, multiple regression, analysis of covariance, model selection, logistic regression, and methods for analyzing various types of count data. Four class hours per week (two will be held in the computer lab).

Requisite: MATH 130 or consent of the instructor. Spring semester. Professor Liao.

250. Theory of Numbers. An introduction to the theory of rational integers; divisibility, the unique factorization theorem; congruences, quadratic residues. Selections from the following topics: cryptology; Diophantine equations;

asymptotic prime number estimates; continued fractions; algebraic integers. Four class hours per week. Offered in alternate years.

Requisite: MATH 121 or consent of the instructor. Omitted 2011-12.

255. Geometry. In Euclidean geometry, the parallel axiom asserts that if we have a line and a point not on the line, then there is a unique line through the point which is parallel to the given line. This seemingly obvious statement has many consequences, including the Pythagorean Theorem and the fact that the angles of a triangle sum to 180 degrees. In the nineteenth century, it was discovered that this is not the only possible geometry. The course will begin with neutral geometry, which makes no assumptions about parallel lines. We will then study non-Euclidean geometry, which uses a different parallel axiom. Familiar objects like circles and triangles behave differently in this geometry. For example, rectangles don't exist, and the angles of a triangle sum to less than 180 degrees, and the difference is proportional to the area of the triangle. This will allow us to construct an eight-sided house where every corner is a right angle. Besides proving some fun theorems, we will also study the history of non-Euclidean geometry. The final part of the course will be an introduction to differential geometry. The key concepts will be geodesics (which generalize straight lines) and curvature (which measures how the space is warped). This will allow us to make models of non-Euclidean geometry and explore how geometric ideas apply in a much wider context. Four class hours per week.

Requisite: Math 211 or consent of the instructor. Fall semester. Professor Cox.

260. Topics in Differential Equations. The study of differential equations is an important part of mathematics that involves many topics, both theoretical and practical. The precise subject matter of this course will vary from year to year. In spring 2011 the topics included elementary methods of solution; systems of differential equations; and the existence, uniqueness, and stability of solutions. In addition, series solutions, the Laplace transform, numerical methods, and qualitative properties were considered. Four class hours per week.

Requisite: MATH 211 or consent of the instructor. Omitted 2011-12.

271. Linear Algebra. The study of vector spaces over the real and complex numbers, introducing the concepts of subspace, linear independence, basis, and dimension; systems of linear equations and their solution by Gaussian elimination; matrix operations; linear transformations and their representations by matrices; eigenvalues and eigenvectors; and inner product spaces. Special attention will be paid to the theoretical development of the subject. Four class meetings per week.

Requisite: MATH 121 or consent of the instructor. This course and MATH 272 may not both be taken for credit. Fall semester. Visiting Professor Torrey.

272. Linear Algebra with Applications. The study of vector spaces over the real and complex numbers, introducing the concepts of subspace, linear independence, basis, and dimension; systems of linear equations and their solution by Gaussian elimination; matrix operations; linear transformations and their representations by matrices; eigenvalues and eigenvectors; and inner product spaces. Additional topics include ill-conditioned systems of equations, the LU decomposition, covariance matrices, least squares, and the singular value decomposition. Recommended for Economics majors who wish to learn linear algebra. Four class hours per week, with occasional in-class computer labs.

Requisite: MATH 121 or consent of the instructor. This course and MATH 271 may not both be taken for credit. Spring semester. Professors Cox and Leise.

320. Wavelet and Fourier Analysis. The first half of the course covers continuous and discrete Fourier transforms (including convolution and Plancherel's formula), Fourier series (including convergence and the fast Fourier transform algorithm), and applications like heat conduction along a rod and signal processing. The second half of the course is devoted to wavelets: Haar bases, the discrete Haar transform in 1 and 2 dimensions with application to image analysis, multiresolution analysis, filters, and wavelet-based image compression like JPEG2000. Three class hours per week plus a weekly one-hour computer laboratory.

Requisite: MATH 211 and 271 or 272. Fall semester. Professor Leise.

330. Multivariate Data Analysis. Real world experiments often provide data that consist of many variables. When confronted with a large number of variables, there may be many different directions to proceed, but the direction chosen is ultimately based on the question(s) being asked. In biology, one could ask which observed characteristics distinguish females from males in a given species. In archeology, one could examine how the observed characteristics of pottery relate to their location on the site, look for clusters of similar pottery types, and gain valuable information about the location of markets or religious centers in relation to residential housing. This course will explore how to visualize large data sets and study a variety of methods to analyze them. Methods covered include principal components analysis, factor analysis, classification techniques (discriminant analysis and classification trees) and clustering techniques. This course will feature hands-on data analysis in weekly computer labs, emphasizing application over theory. Four class hours per week.

Limited to 20 students. Omitted 2011-12.

335. Time Series Analysis and Applications. Many real world applications deal with a series of observations collected over time. Some familiar examples are daily stock market quotations in finance, monthly unemployment rates in economics, yearly birth rates in social science, global warming trends in environmental studies, seismic recordings in geophysics, and magnetic resonance imaging of brain waves in medicine. In this applied course, students will learn how to model the patterns in historical values of the variable(s), as well as how to use statistical methods to forecast future observations. Topics covered will include time series regression, autoregressive integrated moving average (ARIMA) models, transfer function models, state-space models and spectral analysis. If time permits, additional topics will include autoregressive conditionally heteroscedastic (ARCH) models, Kalman filtering and smoothing, and signal extraction and forecasting. Students will get practice with various applications using statistical software. Four class hours per week.

Requisite: MATH 130 or 360 or consent of the instructor. Limited to 20 students. Omitted 2011-12.

345. Functions of a Complex Variable. An introduction to analytic functions; complex numbers, derivatives, conformal mappings, integrals. Cauchy's theorem; power series, singularities, Laurent series, analytic continuation; Riemann surfaces; special functions. Four class hours per week.

Requisite: MATH 211. Fall semester. Professor R. Benedetto.

350. Groups, Rings and Fields. A brief consideration of properties of sets, mappings, and the system of integers, followed by an introduction to the theory of groups and rings including the principal theorems on homomorphisms and the related quotient structures; integral domains, fields, polynomial rings. Four class hours per week.

Requisite: MATH 271 or 272 or consent of the instructor. Spring semester. Professor R. Benedetto.

355. Introduction to Analysis. Completeness of the real numbers; topology of n -space including the Bolzano-Weierstrass and Heine-Borel theorems; sequences, properties of functions continuous on sets; infinite series, uniform convergence. The course may also study the Gamma function, Stirling's formula, or Fourier series. Four class hours per week.

Requisite: MATH 211. Spring semester. Professor Ching.

360. Probability. This course explores the nature of probability and its use in modeling real world phenomena. The course begins with the development of an intuitive feel for probabilistic thinking, based on the simple yet subtle idea of counting. It then evolves toward the rigorous study of discrete and continuous probability spaces, independence, conditional probability, expectation, and variance. Distributions covered include the Bernoulli and Binomial, Hypergeometric, Poisson, Normal, Gamma, Beta, Multinomial, and bivariate Normal. Four class hours per week.

Requisite: MATH 121 or consent of the instructor. Fall semester. Professor Liao.

380. Set Theory. Most mathematicians consider set theory to be the foundation of mathematics, because everything that is studied in mathematics can be defined in terms of the concepts of set theory, and all the theorems of mathematics can be proven from the axioms of set theory. This course will begin with the axiomatization of set theory that was developed by Ernst Zermelo and Abraham Fraenkel in the early part of the twentieth century. We will then see how all of the number systems used in mathematics are defined in set theory, and how the fundamental properties of these number systems can be proven from the Zermelo-Fraenkel axioms. Other topics will include the axiom of choice, infinite cardinal and ordinal numbers, and models of set theory. Four class hours per week.

Requisite: MATH 220, 271, 272, or 355, or consent of the instructor. Omitted 2011-12.

385. Mathematical Logic. Mathematicians confirm their answers to mathematical questions by writing proofs. But what, exactly, is a proof? This course begins with a precise definition specifying what counts as a mathematical proof. This definition makes it possible to carry out a mathematical study of what can be accomplished by means of deductive reasoning and, perhaps more interestingly, what cannot be accomplished. Topics will include the propositional and predicate calculi, completeness, compactness, and decidability. At the end of the course we will study Gödel's famous Incompleteness Theorem, which shows that there are statements about the positive integers that are true but impossible to prove. Four class hours per week. Offered in alternate years.

Requisite: MATH 220, 271, 272, or 355, or consent of the instructor. Omitted 2011-12.

390. Special Topics. Fall and spring semesters. The Department.

430. Mathematical Statistics. This course examines the theory behind common statistical inference procedures including estimation and hypothesis testing. Beginning with exposure to Bayesian inference, the course will cover Maximum Likelihood Estimators, sufficient statistics, sampling distributions, joint distributions, confidence intervals, hypothesis testing and test selection, non-parametric procedures, and linear models. Four class hours per week.

Requisite: MATH 360 or consent of the instructor. Omitted 2011-12.

450. Functions of a Real Variable. An introduction to Lebesgue measure and integration; topology of the real numbers, inner and outer measures and measurable sets; the approximation of continuous and measurable functions; the Lebesgue integral and associated convergence theorems; the Fundamental Theorem of Calculus. Four class hours per week. Offered in alternate years.

Requisite: MATH 355. Spring semester. Professor Leise

455. Topology. An introduction to general topology; the topology of Euclidean, metric and abstract spaces, with emphasis on such notions as continuous mappings, compactness, connectedness, completeness, separable spaces, separation axioms, and metrizable spaces. Additional topics may be selected to illustrate applications of topology in analysis or to introduce the student briefly to algebraic topology. Four class hours per week. Offered in alternate years.

Requisite: MATH 355. Omitted 2011-12.

490. Special Topics. Fall and spring semesters. The Department.

498. Senior Departmental Honors. Open to seniors with the consent of the Department. Fall semester. The Department.

499. Senior Departmental Honors. Open to seniors with consent of the Department. Spring semester. The Department.

MELLON SEMINAR

The Andrew W. Mellon Professorship is awarded for a three-year period to members of the faculty whose scholarship and teaching transcend normal disciplinary lines. The Mellon Professors contribute to the continuing process of curriculum revision and revitalization by developing courses or colloquia exploring new ways to teach and learn in their areas of interest and inquiry.

116. Numbers Rule the World. "Numbers rule the world," many scholars agree. That is, they have become "the dominant form of acceptable evidence in most areas of public life." We will examine these claims and their implications by asking several questions: How did numbers come to rule? What kinds of numbers? Where do numbers rule and where don't they? What differences do they make? How are the numbers and scientific claims we encounter created? How do they change as they travel from their original scientific context into everyday life? Ultimately, we seek to improve our ability to understand and evaluate the numbers and related scientific claims we encounter by seeing them as human creations, not just as "nuggets of objective fact."

Limited to 15 students. Preference to juniors and seniors. Spring semester. Professor Himmelstein

MUSIC

Professors Kallick and Schneider (Chair); Associate Professor Sawyer; Assistant Professors Engelhardt* and Robinson; Valentine Associate Professor Móricz; Valentine Lecturer Cooper; Lecturer Diehl.

The Music Department offers a full range of courses both for students with previous musical experience and for those coming to the study of music for the first time. We strive as a department—within the limits of our resources—to support the widest possible range of musical styles in our course offerings and performance activities. We encourage all students interested in making music a part of their lives and their liberal arts education to acquire a strong mastery of the fundamentals of musicianship.

Students in need of review of music fundamentals (scales, key signatures, intervals, sight-singing) and those particularly interested in learning to read music should enroll in MUSI 111. Students with fluency in music fundamentals but without extensive theory background should consider MUSI 112 and 269. Students who have not previously taken a course in music theory at Amherst College should take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (<http://www.amherst.edu/~music/TheoryPlacement.pdf>). Students are also encouraged to discuss placement in music theory with a member of the Music Department. Students contemplating a major in music should take the necessary background courses so as to elect MUSI 241 no later than the fall of their junior year. Students will not be admitted to the major before the completion of MUSI 241. Students contemplating honors work must complete MUSI 242 no later than the spring of their sophomore year.

Performance Instruction. Performance Instruction (141H-176H) is available on a credit or non-credit basis. A fee is charged in either case. For 2011-12 the fee for each semester course will be \$655, for which the student is fully committed following the 14-day add/drop period. Students who wish to elect performance instruction for credit must meet the criteria outlined under the heading PERFORMANCE. Students who elect performance instruction for credit and are receiving need-based scholarship assistance from Amherst College will be given additional scholarship grants in the full amount of these fees. Normally no more than one half-credit of performance instruction is allowed per semester. See the Music Department Coordinator for information regarding instructors for this program.

Major Program. The Department offers the major in Music with a concentration in performance (classical, jazz, and World music), composition, music scholarship (music history, theory, and the anthropology of music), and music drama and opera studies. Students interested in declaring a music major should contact the chair, normally no later than the first week of their junior year. Students will not be admitted to the major before the completion of MUSI 241. At the time of application to the major, students will be asked to describe in writing their goals for the major and the courses they plan to elect (www.amherst.edu/~music/MusicMajorForm.pdf). Normally, students will not be admitted to the major in their senior year. In consultation with a member of the depart-

*On leave 2011-12.

ment, students determine the most appropriate manner of fulfilling the departmental requirement of eight semester courses. Note that because the music faculty is eager to help students create individualized paths in the major, we strongly encourage potential majors to speak with members of the department as early as possible in their academic careers.

We urge, as well, that students acquaint themselves with the wide variety of music courses available through Five College Interchange. For example, courses in African-American music are also offered at the University of Massachusetts and Hampshire College; courses in rock and popular music at Smith College, and courses on African music are offered at Mount Holyoke College. Above all, the Department is committed to helping students put together the program best suited to their interests, abilities, and aspirations. All majors must elect at a minimum: one course in Music and Culture (MUSI 221, 222, or 223); MUSI 241 and 242; and one course designated as a major seminar. A class designated as a major seminar must be taken after the completion of MUSI 241 to fulfill the major seminar requirement. In 2011-12, major seminars include MUSI 420, 428, and 443. Majors contemplating honors work must also elect MUSI 443 or 444. Majors contemplating honors in Composition must complete MUSI 371 or MUSI 372 no later than the spring of their junior year, and normally MUSI 269 in preparation.

Comprehensive Examination. Majors who are not electing to do honors work must successfully complete a comprehensive examination in the senior year, or by permission of the Department enroll in a second major seminar. No comprehensive exam is required of students doing honors projects. Note that MUSI 420, 428, and 443 may be used to fulfill either the seminar requirement or comprehensive examination requirement, but not both.

Departmental Honors Program. In the senior year students may elect to do honors work—a critical thesis (historical, theoretical, or ethnomusicological), a major composition project, a major music drama or opera project, or performance of a full recital. In preparation for this work, a student will ordinarily elect a number of courses in a field of concentration beyond those required. Students doing full recital honors work in Performance are required to take at least two semesters of private instruction prior to the senior year and be affiliated with a private instructor while enrolled in MUSI 498 and 499. The thesis course, MUSI 498-499, should be elected in the senior year. Students interested in the Honors Program should inform the Department of their plans no later than the midpoint of the spring semester in their junior year. An honors proposal must be submitted to the Music Department for approval no later than the end of drop/add in the fall of the senior year.

INTRODUCTORY COURSES

104. Writing Through Popular Music. This course will introduce students to important concepts in effective academic writing by thinking about and thinking “through” popular music. Our complex relationships to popular music provide a rich theoretical landscape of social, cultural, and political issues. How do we use music to construct, maintain, or challenge private and public identities? How have race, gender, class, sexuality, and nationalism been activated through popular music? What is the role of music in our everyday lives? How do commercial interests influence the music that we listen to? These questions,

among others, will generate a series of assignments designed to encourage students to develop clear and persuasive writing styles. As a writing intensive course, we will focus on fundamentals of writing style, grammatical accuracy, thesis development, and research methodologies crucial to successful written communication. We will use weekly reading assignments drawn from the field of popular music studies to frame and debate important issues emanating from global popular music cultures and to provide models of successful written scholarship. Peer review and a strong focus on editing and revising will be central to the course. Students will be encouraged to utilize the resources of the Writing Center.

Students admitted in consultation with the Dean of students' Office and/or their academic adviser. Preference given to first-year students.

Limited to 12 students. Omitted 2011-12. Professor Robinson.

106. Master Musicians of Africa I: West Africa. (Offered as BLST 214 [A] and MUSI 106.) This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians to the ever continuous process of negotiating the boundaries of African musical practice. Individuals covered this semester include Babatunde Olatunji (Nigerian drummer), Youssou N'Dour (Senegalese singer), Kandia Kouyate (Malian jelimuso) and Ephraim Amu (Ghanaian composer). The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

Omitted 2011-12. Five College Professor Omojola.

111. Introduction to Music. This course is intended for students with little or no background in music who would like to develop a theoretical and practical understanding of how music works. Students will be introduced into the technical details of music such as musical notation, intervals, basic harmony, meter and rhythm. Familiarity with basic music theory will enable students to read and perform at sight as well as to compose melodies with chordal accompaniment. The music we analyze and perform will draw from folk, popular, and concert traditions from around the world, including the Western tonal tradition. Assignments will include notational exercises, short papers and preparation of music for classroom performance. This course serves as a requisite for many of the music department offerings. Three class meetings and one lab section per week.

Students with some musical experience contemplating MUSI 11 are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Limited to 30 students. Fall semester. Valentine Lecturer Cooper.

111. Introduction to Music. This course is intended for students with little or no background in music who would like to develop a theoretical and practical understanding of how music works. Students will be introduced to different

kinds of musical notation, melodic systems, harmonies, meters, and rhythmic techniques with the goal of attaining basic competence in the performance and creation of music. The music we analyze and perform will be drawn from the Western tonal tradition as well as a variety of other musical traditions. Assignments will include notational exercises, short papers, and the preparation of music for classroom performance. This course serves as a prerequisite for many other Music Department offerings. Three class meetings and one lab section per week.

Students with some musical experience contemplating MUSI 11 are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Limited to 30 students. Spring semester. Professor Schneider.

112. Exploring Music. Through analysis, performance, and composition, we will build a solid working understanding of basic principles of melody and harmony common in Western musical traditions. Assignments will include writing short melodies and accompaniments as well as more detailed compositional and improvisational projects. We will use our instruments and voices to bring musical examples to life in the classroom. Two class meetings and one lab session per week. Students who have not previously taken a course in music theory at Amherst College are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: MUSI 111, or equivalent ability gained by playing an instrument or singing. Limited to 20 students. Fall and spring semesters. Valentine Lecturer Cooper.

113. Jazz Theory and Improvisation I. A course designed to explore jazz harmonic and improvisational practice from both the theoretical and applied standpoint. Students will study common harmonic practice of the jazz idiom, modes and scales, rhythmic practices, and consider their stylistic interpretation. An end-of-semester performance of material(s) studied during the semester will be required of the class. A jazz-based ear-training section will be scheduled outside of the regular class times. Two class meetings per week.

Students who have not previously taken a course in music theory at Amherst College are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: MUSI 111 or 112, or equivalent, or consent of the instructor. Limited to 16 students. Fall semester. Lecturer Diehl.

115. Writing About Music. This course will introduce students to important concepts in effective academic writing through the study of selected works of music taken primarily from the masterpieces of Western music in the period 800-1995 (from Gregorian chant through the minimalism of the late twentieth century). Our discussion of the works we listen to will be informed by writings about music penned by both scholars and the composers themselves. As a

writing intensive course, we will focus on fundamentals of writing style, grammatical accuracy, thesis development, and research methodologies crucial to successful written communication. Peer review and a strong focus on editing and revising will be central to the course. Students will be encouraged to utilize the resources of the Writing Center. Students admitted in consultation with the Dean of Students' Office and/or their academic advisor. Preference given to first-year students. No prior musical experience required.

Limited to 12 students. Spring semester. Professor Schneider.

123. Sacred Sound. Sacred Sound examines the relationship between music and religion in broad comparative perspective. In the context of major world religions, new religious movements, and traditional spiritual practices, we will address fundamental issues concerning sacred sound: How does music enable and enhance the ritual process? How is sound sacred and what are its affects? What happens as sacred sound circulates globally among diverse communities of listeners and in secular spaces? Listening, reading, and discussion will include Sufi music from Pakistan, Haitian Vodou, the songs of Ugandan Jews, Orthodox Christian hymns from Estonia, Islamic popular music from Malaysia, Chinese Buddhist chant, spirit possession music from Bali, and the music of Korean Shamans. We will also benefit from visiting performers and the sacred sounds of religious communities in and around Amherst. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Engelhardt.

124. Global Sound. (Offered as MUSI 124 and FAMS 310.) This course explores the global scale of much music-making and musical consumption today. Migration, diaspora, war, tourism, postsocialist and postcolonial change, commerce, and digital technology have all profoundly reshaped the way musics are created, circulated, and consumed. These forces have also illuminated important ethical, legal, and aesthetic issues concerning intellectual property rights and the nature of musical authorship, the appropriation of "traditional" musics by elites in the global North, and local musical responses to transnational music industries, for instance. Through a series of case studies that will include performances and workshops by visiting musicians, Global Sound will examine how musics animate processes of globalization and how globalization affects musics by establishing new social, cultural, and economic formations. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Engelhardt.

127. Music, Human Rights, and Cultural Rights. While music is commonly thought of as a human universal, questions concerning the universality of human rights and the relativity of cultural forms are becoming more urgent because of global interaction and conflict. Music gives voice to human dignity and makes claims about social justice. Music is a register of power and domination, as is its silencing. The specific cultural contexts that give music its meaning may not translate into global arenas, thus highlighting the dilemmas of universality. In this course, we will examine musical censorship in Senegal, Afghanistan, and Mexico, music and the indigenous rights of the Naxi in China and the Suyá in Brazil, the use of music as an instrument of torture by the United States military, music and HIV/AIDS activism in Uganda, popular music and minority language protection in the Russian Federation, and the place of music in the study of trauma, disabilities, and human ecology. The course will feature

visiting performers and will pay particular attention to the discretely musical aspects of human and cultural rights. Our work will be oriented towards activism beyond the classroom. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Engelhardt.

128. The Blues Muse: African American Music in American Culture. (Offered as MUSI 128 and BLST 344 [US]. This course examines the relationship between blues music and American culture. Using Amiri Baraka's influential 1963 book of music criticism *Blues People* as a central text, we will explore ways in which the "blues impulse" has been fundamental to conceptions of African-American identity. At the same time, we will trace the development of African-American music through its connection to West African musical traditions and through its emergence during slavery and the Jim Crow South. Our investigation will survey a number of precursors to the blues work songs, spirituals, and minstrels and see how these impacted early blues styles, including delta blues, classic blues, and early blues-oriented gospel practices. The blues played a fundamental role in the emergence of new popular musics in the 1940s and 1950s, most notably rock and roll. Embedded within these new musical practices were ideas about African American modernism, urbanity, and self-representation. Culminating in an examination of hip-hop culture, we will analyze the connection between African-American musical practices and larger debates about race, class, gender, and ethnicity. We will see how the blues serves as a mode of activism, how blues musicians engage questions about racial and ethnic identity through music making. Two class meetings per week.

Requisite: MUSI 111 or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Robinson.

ENSEMBLE PERFORMANCE

These courses entail the study of music from the perspective of ensemble or combo participation. Repertoire will include those compositions programmed by the director of a particular group in each semester. Work for the course will include thorough preparation of one's individual part, intensive listening preparation, and short analytical and historical projects. This course will culminate with a public performance. This course may be repeated. Students who wish to elect performance ensemble credit must meet the following criteria:

1. An instrumental or vocal proficiency of at least intermediate level as determined by the Department.
2. Enrollment in one Music Department course, except MUSI 100, concurrently with the first enrollment of performance ensemble.

This course may be elected only with the written consent of the ensemble director and the Department Coordinator. This course may be repeated. The following arrangements pertain to the study of performance ensemble at Amherst College:

- a. All performance ensemble courses will be elected as a half course.
- b. Two half courses in performance may be counted as the equivalent of one full course for fulfilling degree requirements. These two half courses must be in the same instrument (or in voice); though not strictly required, the Department urges that the two semesters be consecutive.
- c. A student electing a performance ensemble course may carry four and one-half courses each semester, or four and one-half courses the first semester and three and one-half courses the second semester.

- d. Only with special permission of the Department may students elect more than one performance ensemble in a semester. This request must be in writing to the Department Chair with detailed explanation on why this request is being made. This also requires a special request form obtained from the Registrar with signatures needed from your advisor, your Dean, the Chair of the Music Department, and the Music Department Coordinator.

Half credit. Fall and spring semesters.

136H. Choral Ensemble (Women's Chorus, Glee Club, Concert Choir).

137H. Jazz Ensemble.

138H. Jazz Combo Ensemble.

139H. Orchestra Performance.

140H. Chamber Music Performance.

PERFORMANCE INSTRUCTION

A fee is charged to cover the expense for this special type of instruction. For 2011-12 the fee for this course will be \$655, for which the student is fully committed following the end of the add/drop period. Those students who are receiving need-based scholarship assistance from Amherst College will be given additional scholarship grants in the full amount of these fees. Students who wish to elect performance for credit must meet the following criteria:

1. An instrumental or vocal proficiency of at least intermediate level as determined by the Department.
2. Enrollment in one Music Department course, except MUSI 100, concurrently with the first semester's enrollment in performance instruction.

This course may be elected only with the consent of the Music Department Coordinator. This course may be repeated. The following arrangements pertain to the study of performance at Amherst College:

- a. All performance courses will be elected as a half course. Only senior Music Majors preparing a recital may take performance as a full course.
- b. Fifty minutes of private instruction (12 lessons per semester) will be given and regular practice is expected.
- c. Two half courses in performance may be counted as the equivalent of one full course for fulfilling degree requirements. These two half courses must be in the same instrument (or in voice); though not strictly required, the Department urges that the two semesters be consecutive.
- d. A student electing a performance course may carry four and a half courses each semester, or four and a half courses the first semester and three and a half courses the second semester.
- e. Only with special permission of the Department may students elect more than one performance course in a semester. This request must be in writing to the Department Chair with detailed explanation on why this request is being made. This also requires a special request form obtained from the Registrar with signatures needed from your advisor, your Dean, the Chair of the Music Department, and the Music Department Coordinator.

Students should consult with the Music Department Coordinator to arrange for teachers and auditions. A form located on the bulletin board outside Music Room 212 must be filled out in order to receive an instructor for piano.

Instruction in performance is also available through the Five Colleges with

all of the above conditions pertaining; a student wishing to study under this arrangement must enroll through Five College Interchange.

Half credit. Fall and spring semesters.

- 141H. Piano Performance Instruction.
- 142H. Voice Performance Instruction.
- 143H. Violin Performance Instruction.
- 144H. Viola Performance Instruction.
- 145H. Trumpet Performance Instruction.
- 146H. Percussion Performance Instruction.
- 147H. Saxophone Performance Instruction.
- 148H. French Horn Performance Instruction.
- 149H. Clarinet Performance Instruction.
- 150H. Cello Performance Instruction.
- 151H. Guitar Performance Instruction.
- 152H. String Bass Performance Instruction.
- 153H. Flute Performance Instruction.
- 154H. Choral Conducting Performance Instruction.
- 155H. Orchestra Conducting Performance Instruction.
- 156H. Fiddle Performance Instruction.
- 157H. Banjo Performance Instruction.
- 158H. Jazz Piano Performance Instruction.
- 159H. Jazz Voice Performance Instruction.
- 160H. Jazz Guitar Performance Instruction.
- 161H. Jazz Bass Performance Instruction.
- 162H. Bassoon Performance Instruction.
- 163H. Organ Performance Instruction.
- 164H. Tuba Performance Instruction.
- 165H. Trombone Performance Instruction.
- 166H. Harp Performance Instruction.
- 167H. Oboe Performance Instruction.
- 168H. Lute Performance Instruction.
- 169H. Mallets Performance Instruction.
- 170H. Veena Performance Instruction.
- 171H. Tabla Performance Instruction.
- 172H. Mridangam Performance Instruction.

173H. Balafon Performance Instruction.

174H. Recorder Performance Instruction.

175H. Mandolin Performance Instruction.

176H. Shakuhachi Performance Instruction.

STUDIES IN OPERA AND MUSICAL THEATER

186. Dungeons and Dragons. The fantastic, the criminal, and the mysterious are opera's coin of the realm. In a course designed as an introduction to opera and musical theater, we will explore how myth, history, and tales reflecting cultural conflict join with music and stagecraft to create musical drama. Listening, video viewing, and trips to live productions will be central to the semester's work. Two class meetings per week.

Omitted 2011-12. Professor Kallick.

188. Creating Musical Drama. Students enrolled in this course will join together as the creative team for a fully staged production of George Bizet's *Carmen*, the quintessential music drama of love and jealousy that unfolds in the colorful Andalusian landscape of bull fights, matadors, soldiers, gypsies, and thieves. A cast of professional singers will perform for this fully staged production with members of the Amherst Symphony Orchestra under the direction of Mark Lane Swanson. Professional directors, designers, and performers will be class guests on a regular basis. Each member of the class will have the opportunity to make creative decisions in a class bounded together by collaboration. Singers will become part of the collaboration later in the semester and will share their perspective with class members.

Offered only occasionally when resources are available, this course is open to students with no prerequisite. The collaborative creative experience shapes the course requirement: all class members must commit themselves to the experience, including the preparatory phase of background reading, relevant research, and guided close listening. Celebrated in the professional opera world as an ideal way for newcomers and those experienced with music and theatre, this course is a special opportunity to learn by doing.

Admission with consent of the instructor. Omitted 2011-12. Professor Kallick.

STUDIES IN MUSIC HISTORY, CULTURE, AND JAZZ

221. Music and Culture I. (Offered as MUSI 221 and EUST 221.) One of three courses in which music is studied in relation to issues of history, theory, culture, and performance, with the focus of the course changing from year to year. This course is an introduction to European music in the Medieval, Renaissance, and Baroque eras. We will begin by singing Gregorian chant and will go on to cover such topics as the music of the Troubadours, the polyphonic style associated with Notre Dame, the development of musical notation, Renaissance sacred polyphony, madrigals, court dances, and the birth of opera. Throughout the course we will seek to bring the music we study alive by singing and/or playing. We will also host several professional performers of "early music" who will help us understand how this music is likely to have sounded at the time of its creation.

Requisite: MUSI 112 or consent of the instructor. Omitted 2011-12. Valentine Professor Moricz.

222. Music and Culture II. (Offered as MUSI 222 and EUST 222.) One of three courses in which the development of Western music is studied in its cultural-historical context. As practical, in-class performance and attendance at public concerts in Amherst and elsewhere will be crucial to our work. Composers to be studied include Beethoven, Rossini, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Berlioz, Wagner, Verdi, Musorgsky, and Brahms. Regular listening assignments will broaden the repertoire we encounter and include a wide sampling of Classical and Romantic music. Periodic writing assignments will provide opportunities to connect detailed musical analysis with historical-cultural interpretation. A variety of readings will include music-historical-aesthetic documents as well as selected critical and analytical studies. Class presentations will contribute to a seminar-style class environment. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 223). Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Spring semester. Professor Kallick.

223. Music and Culture III. (Offered as MUSI 223 and EUST 223.) The third of three courses in the Music and Culture series, this course focuses on the experimental and revolutionary musical repertoire of the late nineteenth and twentieth century. Some of the featured repertoire in 2011-12 includes 1) string quartets by Béla Bartók (1881-1945) and Dmitri Shostakovich (1906-1975); 2) songs by Gustav Mahler (1860-1911), Charles Ives (1874-1954), and Bob Dylan (1941-); 3) ballet, film, and music theatre music by Igor Stravinsky (1882-1971), Aaron Copland (1900-1990), Bernard Hermann (1911-1975), Leonard Bernstein (1920-1989), John Adams (1947-), Stephen Sondheim (1930-), Michael Giacchino (1967-). Assignments will include close listening, background readings, short essays, midterms, and a culminating presentation. This course may be elected individually or in conjunction with other Music and Culture courses (MUSI 221 and 222). Two class meetings per week.

Requisite: Reading knowledge of music and background in music fundamentals or consent of the instructor. Fall semester. Professor Kallick.

224. Jazz History to 1945: Emergence, Early Development, and Innovation. (Offered as MUSI 224 and BLST 234 [US].) One of two courses that trace the development of jazz from its emergence in early 20th-century New Orleans to its profound impact on American culture. Jazz History to 1945 examines its early roots in late 19th-century American popular culture and its role as American popular music in the 1920s, '30s, and '40s. Using themes that connect the evolution of jazz practices to social and racial politics in American popular culture, we will look closely at the work of well-known historical figures (Louis Armstrong, Jelly Roll Morton, Duke Ellington, Fletcher Henderson, Billie Holiday, Count Basie, Benny Goodman, and several others) as well as the vibrant communities that nurtured and prompted their innovative musical practices. Two class meetings per week.

Requisite: MUSI 111 or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Robinson.

225. Jazz Film: Improvisation, Narrativity, and Representation. (Offered as MUSI 225 and FAMS 375.) Jazz occupies a special role in the development of American film. From *The Jazz Singer* (1927), the first American film that included synchronized sound, to the sprawling *Jazz: A Documentary* by Ken Burns

(2001), filmic representations of jazz speak to fundamental ways that Americans negotiate difference and imagine national identity. This course examines the relationship between jazz and American culture through three modalities: improvisation, narrativity, and representation. How might jazz improvisation influence the construction of film? Is there an "improvised film"? Moreover, jazz musicians often speak about "telling stories" through their music. How might this influence narrative structure in film and inform the ways that stories about jazz musicians are constructed in film? And how might these stories about jazz musicians reflect larger debates about race, gender, sexuality and nationality? Assignments will include guided viewing of several important jazz films, required reading, and a series of essays.

Limited to 20 students. Fall semester. Professor Robinson.

238. Pioneer Valley Soundscapes. (Offered as MUSI 238 and FAMS 312.) This course is about exploring, participating in, and documenting the musical communities and acoustic terrain of the Pioneer Valley. The first part of the course will focus on local histories and music scenes, ethnographic methods and technologies, and different techniques of representation. The second part of the course will involve intensive, sustained engagement with musicians and sounds in the Pioneer Valley. Course participants will give weekly updates about their fieldwork projects and are expected to become well-versed in the musics they are studying. There will be a significant amount of work and travel outside of class meetings. The course will culminate in contributions to a web-based documentary archive of Pioneer Valley soundscapes. We will also benefit from visits and interaction with local musicians. Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Limited to 12 students. Spring semester. Professor Engelhardt.

241. Tonal Harmony and Counterpoint. Basic principles of harmonic and contrapuntal technique. Emphasis will be on the acquisition of writing skills. This course is the first of the required music theory sequence for majors. Three hours of lecture and two ear-training sections per week.

Students who have not previously taken a course in music theory at Amherst College are encouraged to take a self-administered placement exam available on reserve in the Music Library and on the Music Department Website (www.amherst.edu/~music/TheoryPlacement.pdf). Students are also encouraged to discuss placement in music theory with a member of the Music Department.

Requisite: MUSI 112 or consent of the instructor. Fall semester: Professor Sawyer. Spring semester: Valentine Lecturer Cooper.

242. Form in Tonal Music. A continuation of MUSI 241 and the second of the required music theory sequence for majors. In this course we will study different manifestations of formal principles, along with the relationship of form to harmony and tonality. We will start with pre-tonal music (Lassus) focus on the understanding of musical form in the eighteenth and nineteenth centuries. Topics to be covered will include minuet, variation, sonata form, the romantic character piece and eighteenth-century counterpoint. There will be analyses and writing exercises, as well as model compositions and analytic papers. Two class meetings and two ear-training sections per week.

Requisite: MUSI 241 or consent of the instructor. Spring semester. Valentine Professor Moricz.

246. Jazz Theory and Improvisation II. A continuation of MUSI 113, this course is designed to acquaint students with the theory and application of advanced techniques used in jazz improvisation. Work on a solo transcription will be a main focus throughout the semester. An end-of-semester performance of material(s) studied during the semester will be required of the class. A jazz-based ear-training section will be scheduled outside of the regular class times. Two class meetings per semester.

Requisite: MUSI 113 and/or performance experience in the jazz idiom strongly suggested. Musical literacy sufficient to follow a score. Limited to 16 students. Spring semester. Lecturer Diehl.

247. Advanced Topics in Jazz. In this class we will explore jazz through transcription, composition, arranging and improvisation. Materials for transcription will range from the classic renditions of jazz standards by Gershwin and Kern to highly complex works by such greats as Wayne Shorter and Charles Mingus. Advanced approaches to improvisation will include the exploration of new source materials including the *Thesaurus of Scales and Melodic Patterns* by Nicolas Slonimsky as used by John Coltrane. Using members of the class as a laboratory band we will seek to develop our own unique compositional voices that draw on jazz traditions.

Requisite: MUSI 113, 246 and/or performance experience in the jazz idiom strongly suggested. Musical literacy sufficient to follow a score. Admission with consent of the instructor. Omitted 2011-12. Lecturer Diehl.

265. Electroacoustic Composition. This course provides instruction in the use of electronic equipment for composition of music. Topics to be considered include approaches to sound synthesis, signal editing and processing, hard disk recording techniques, sequencing audio and MIDI material, and the use of software for interaction between electronics and live performers. The course will also survey the aesthetics and repertory of electroacoustic music. Assignments in the use of equipment and software as well as required listening will prepare students for a final composition project to be performed in a class concert.

Requisite: MUSI 241 or consent of the instructor. Limited to 10 students. Omitted 2011-12.

266. Electroacoustic Performance and Improvisation. This course introduces students to current trends in improvisation-oriented electroacoustic performance. Using laptop computers in dynamic performance situations, we will develop techniques to generate sound and modify and enhance the sound of acoustic instruments. Hardware topics will include audio interfaces, cabling, mixing boards, MIDI controllers, microphone techniques, and networking. A wide variety of specialized software will be explored, including Max/MSP, Ableton Live, Reason, and others. Assignments will focus on preparing students to perform and improvise using new "instruments" built through customized hardware and software configurations. Directed listening and reading will introduce students to the development of electroacoustic music since the 1960s. The course culminates with a class performance.

Requisite: MUSI 112 or 113, or consent of the instructor. Limited to 10 students. Fall semester. Professor Robinson.

267. Song Writing. The writing of songs based upon a study of the works of past masters in a variety of styles, including rock, blues, American folksong,

“shape note” music and more. A composition course with much individual attention. Two class meetings per week.

Requisite: Students should have some background in music performance, chords, or writing. Limited to 12 students. Omitted 2011-12. Professor Robinson.

269. Composition I. This course will explore compositional techniques that grow out of the various traditions of Western art music. Innovations of twentieth-century composers in generating new approaches to melody and scale, rhythm and meter, harmony, instrumentation, and musical structure will be examined. The course will include improvisation as a source of ideas for written compositions and as a primary compositional mode. Instrumental or vocal competence and good music reading ability are desirable. Assignments will include compositions of various lengths and related analytical projects. Two class meetings per week.

Requisite: MUSI 111 or 112, and consent of the instructor. Limited to 10 students. Spring semester. Professor Sawyer.

309. Performance and Analysis I. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 309 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Fall semester. Professor Kallick.

309H. Performance and Analysis I. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 309 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Fall semester. Professor Kallick.

310. Performance and Analysis II. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 310 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Spring semester. Professor Kallick.

310H. Performance and Analysis II. Members of the class will be assigned to chamber ensembles, representing a range of repertoire from the past and present. Ensembles will include both student and artist musicians, who will prepare works for performance in class sessions and private coachings. Intensive class analysis will serve as the basis of musical expression and interpretation. This course is open to singers and instrumentalists. MUSI 310 may be elected either as a full credit or half credit and may be repeated.

Admission with consent of the instructor. Spring semester. Professor Kallick.

371. Composition Seminar I. Composition according to the needs and experience of the individual student. One class meeting per week and private conferences. This course may be repeated.

Requisite: MUSI 269 or the equivalent, and consent of the instructor. Fall semester. Professor Sawyer.

372. Composition Seminar II. A continuation of MUSI 371. One class meeting per week and private conferences. This course may be repeated.

Requisite: MUSI 371 or the equivalent and consent of the instructor. Spring semester. Professor Sawyer.

390. Special Topics. Independent Reading Course. A full course.

Fall and spring semesters.

390H. Special Topics. Independent Reading Course. A half course.

Fall and spring semesters.

420. Mozart and the Classical Style. (Offered as MUSI 420 and EUST 420.) As one of the most popular composers of all time, Wolfgang Mozart (1756-1791) has come to be taken as the paradigm for the creative genius who produces beautiful art with seemingly no effort—a child of nature, to use a popular eighteenth-century trope, unencumbered by the struggles of adulthood. In this seminar we will examine the cultural-historical context that produced Mozart, his music, and, even before his untimely death, the “Mozart myth.” The main texts for the class will be scores of Mozart’s mature compositions—symphonies, chamber music, concertos, and most important, operas—as well as selected works by his contemporaries and predecessors. We will interpret these works with the help of primary documents relating to Mozart’s life, and with the help of analytic methods developed by scholars such as Wye J. Allanbrook, William Caplan, Daniel Heartz, Robert Levin, and Leonard Ratner. Our studies will be integrated into attending performances of Mozart’s work in New York or Boston. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Fall semester. Professor Schneider.

422. Music and Revolution: The Symphonies of Mahler and Shostakovich. (Offered as MUSI 422 and EUST 422.) Gustav Mahler (1860-1911) and Dmitri Shostakovich (1906-1975) are arguably the two greatest symphonic composers after Beethoven. In this course we will compare and contrast their highly charged music and explore the eras in which they worked—for Mahler, imperial Vienna on the eve of World War I, and for Shostakovich, revolutionary Russia under the tyrannical reign of Joseph Stalin. The class will attend Mahler and Shostakovich performances in New York and Boston, particularly as the musical world marks Mahler’s 150th birthday in 2010 and the 100th anniversary of his death in 2011. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Omitted 2011-12. Professor Kallick.

428. Seminar in Popular Music: Popular Music and Cultural Identity. Music often serves as one of the primary ways that we create and maintain identities. Our social groups—peers, colleagues, acquaintances—are often determined by shared affinities for specific musical styles, artists, and the world views they

come to represent. Yet music is also frequently used to catalyze various forms of social and political activism, challenge our relationship to society and structures of power, and initiate change. This seminar explores the nature of popular music and its relationship to culture, politics, and identity. The first part of the course surveys the discourse of popular music studies and the various trends in cultural studies that have prompted new ways of examining the relationship between popular music and social and cultural identities. We will use this theoretical landscape to analyze an array of popular music cultures in and beyond the United States. The second part of the course focuses on developing multifaceted research projects that put these theories to use. Students will be encouraged to combine ethnographic research (interviews, location-based research) with historical and critical analysis to generate a unique, personal project exploring the relationship between music and identity. Two class meetings per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 111 or consent of the instructor. Limited to 15 students. Spring semester. Professor Robinson.

429. Seminar in the Anthropology of Music: Listening, Hearing, Audition. What happens when you think about music from the perspective of listening, hearing, and audition? How does the way people listen vary over time and across distances? What knowledge of musical experience, musical values, and the social and cultural significance of music-making does this approach generate? This seminar engages these questions by examining listening and audition as culturally specific practices, as forms of performance in their own right, as forms of consumption and exchange, and as relationships to technologies. Drawing on a wide variety of musics, media, and scholarly work, we will think comparatively about the difference between listening and hearing, sound and hierarchies of the senses, representations of listening in various media, the relationship of sound and audition in various religious traditions, and the relationship of listening to musical analysis, structure, and meaning. The seminar will culminate with ethnographic, historical, creative, or performance projects. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or consent of the instructor. Omitted 2011-12. Professor Engelhardt.

439. Improvised Music: Spectrum, Theory, and Practice. Functioning as a combined seminar and performance workshop, this course explores the theory and practice of musical improvisation. Rather than focus on one specific musical style, we will define "improvised music" in an inclusive way that draws equally from American and European experimental musics, various approaches to post-1965 jazz improvisation, and several musical traditions from around the world that prominently use improvisation. Students will be encouraged to develop new performance practices drawn from and in dialogue with these diverse musical traditions. Reading, listening, and video assignments will help familiarize students with the burgeoning field of improvised music studies and will serve to guide class discussions. Students with any musical/stylistic background are encouraged to enroll. Two class meetings per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: Basic instrumental or vocal proficiency and consent of the instructor. Limited to 10 students. Omitted 2011-12. Professor Robinson.

443. Repertoire and Analysis. A continuation of MUSI 242. In this course we will study music by a wide variety of nineteenth-century composers, including Schubert, Schumann, Chopin, Liszt, Musorgsky and Rimsky-Korsakov. Works will be considered from a number of different analytical perspectives including methods current in the nineteenth century and those developed more recently. Comparing analytical methods of the nineteenth and twentieth centuries will enable students to gain a critical perspective on each and to learn about the limits of analysis and interpretation in general. Work will consist of short weekly assignments, papers, and class presentations. Two class meetings and two ear-training sections per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 and 242, or consent of the instructor. Spring semester. Valentine Professor Móricz.

444. Twentieth-Century Analysis. In this seminar we explore stylistic characteristics of compositions that demonstrate the most important tendencies in twentieth-century music. Instead of applying one analytical method, we try out various approaches to twentieth-century music, taking into consideration the composers' different educational and cultural backgrounds. The repertory of focus will consist of compositions written in the first half of the twentieth century in Europe, Russia and America (including works by Debussy, Scriabin, Stravinsky, Shostakovich, Schoenberg, Berg, Webern, Bartok, Copland), but will also sample music by late twentieth-century composers. Two class meetings and two ear-training sections per week. *Fulfills either the departmental seminar requirement or the comprehensive exam requirement for the major.*

Requisite: MUSI 241 or 242, or consent of the instructor. Omitted 2011-12. Valentine Professor Móricz.

448. Patterns, Principles and Processes in Sound. How do people organize sound into music? How do they organize themselves to make music? What do musicians hear in and think about the music they are making? How can one describe and compare patterns, principles, and processes in different musics? This course addresses these questions through the close study of rhythm, groove, and meter, harmonic practices, mode and tuning, pedagogy, composition, and improvisation, and musical form in a variety of musical traditions from around the world. Our explorations will cover popular, classical, and improvised musics from the Balkans, the Indian subcontinent, North and South America, West and East Africa, the Caribbean, and East and Central Asia, as well as globalized forms of hip hop and electronic dance music, for instance. The goal of this course is to develop translatable ways of thinking analytically about and listening closely to musical patterns, principles, and processes. This course includes lecture-demonstrations by visiting artists, weekly listening and analytical work, and hands-on engagement with music. Two class meetings per week.

Requisite: MUSI 111, 112, or consent of the instructor. Omitted 2011-12. Professor Engelhardt.

DEPARTMENTAL HONORS AND SPECIAL TOPICS

490. Special Topics. Independent Reading Course. A full course.
Fall and spring semesters.

490H. Special Topics. Independent Reading Course. A half course.

Fall and spring semesters.

498. Senior Departmental Honors. Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A full course.

Fall semester.

498D. Senior Departmental Honors. Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A double course.

Fall semester.

499. Senior Departmental Honors. Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A full course.

Spring semester.

499D. Senior Departmental Honors. Advanced work for Honors candidates in music history and criticism, music theory, ethnomusicology, composition, or performance. A thesis, a major composition project or a full-length recital will be required. No student shall elect more than one semester as a double course. A double course.

Spring semester.

NEUROSCIENCE

Advisory Committee: Professors S. George, Raskin† and Turgeon; Associate Professors Baird (Chair) and Clotfelter; Assistant Professor Graf.

Neuroscience seeks to understand behavior and mental events by studying the brain. The interdisciplinary Neuroscience major at Amherst is designed for those students who wish either to have the breadth of experience this program provides or to prepare for graduate study in a neuroscience-related field.

Major Program. Each student, in consultation with a member of the Advisory Committee, will construct a program that will include a basic grounding in biology, chemistry, mathematics, and psychology, as well as advanced work in some or all of these disciplines.

The major is organized into basic, core, and elective courses.

1. The program will begin with the following basic courses: MATH 111; CHEM 151 or 155, 161 and 221; and BIOL 191. PHYS 116 and 117 or 123 and 124 are recommended.
2. All majors will take three core Neuroscience courses: NEUR 226, BIOL 331, and BIOL 301 or 351.

†On leave spring semester 2011-12.

3. Each student will select three additional elective courses in consultation with his or her advisor. A list of approved courses is available from any member of the Advisory Committee and the College's Neuroscience Web page.

The large number of courses required for the major makes it important for a prospective Neuroscience major to begin the program early, usually with CHEM 151 and MATH 111 in the first semester of the first year. A student considering a Neuroscience major should also consult with a member of the Advisory Committee early in his or her academic career. All senior majors will participate in the Neuroscience Seminar, which includes guest speakers and student presentations; attendance and participation constitute the senior comprehensive exercise in Neuroscience.

Departmental Honors Program. Candidates for the degree with Honors should elect NEUR 498 and 498D in addition to the above program. An Honors candidate may choose to do Senior Departmental Honors work with any faculty member from the various science departments who is willing to direct relevant thesis work.

226. Introduction to Neuroscience. (Offered as NEUR 226 and PSYC 226.) An introduction to the structure and function of the nervous system, this course will explore the neural bases of behavior at the cellular and systems levels. Basic topics in neurobiology, neuroanatomy and physiological psychology will be covered with an emphasis on understanding how neuroscientists approach the study of the nervous system. Three class hours and four hours of laboratory per week.

Requisite: PSYC 212 or BIOL 181 or 191. Limited to 36 students. Spring semester. Professor Turgeon.

390. Special Topics. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course.

Fall and spring semesters. The Committee.

390H. Special Topics. Independent Reading. Half course.

Fall and spring semesters.

425. Proseminar: Research and Writing. The general topic for this proseminar may change from year to year. For 2011-12 the course will emphasize research and writing skills on topics related to behavioral neurobiological systems. Students will explore recent research findings in areas pertaining to the role of hormones and/or neural circuits in several behavioral processes including but not limited to echolocation, mating, prey location, flight control, spatial navigation, song development in birds, mineral appetites, social functions, aggression, and learning in memory mechanisms in several species. Through instructor supervision, discussion, group presentations, and peer review, each student will develop a specific research project that will result in a 20-30 page review paper and a subsequent research proposal. Key goals of the course are to prepare juniors for a thesis research project and to provide a research-intensive experience for seniors who do not elect to conduct an honors thesis.

Limited to junior and senior neuroscience majors or by permission of the instructor. Limited to 15 students. This course will count as a Group A/List A elective course for the neuroscience major. Fall semester. Professor Baird.

490. Special Topics. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course.

Fall and spring semesters. The Committee.

490H. Special Topics. Independent Reading. Half course.

Fall and spring semesters.

498. Senior Departmental Honors. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course fall semester. Double course spring semester.

Fall semester. The Committee.

498D. Senior Departmental Honors. Research in an area relevant to neuroscience, under the direction of a faculty member, and preparation of a thesis based upon the research. Full course fall semester. Double course spring semester.

Spring semester. The Committee.

RELATED COURSES

Sports Psychology. See PSYC 235.

PHILOSOPHY

Professors A. George‡, Gentzler‡ (Chair), Moore, and Vogel; Professor Emeritus Kearns; Associate Professor Shah*; Visiting Professor Antony; Keiter-Mellon Postdoctoral Fellow Vavova; Visiting STINT Fellow Ruin.

An education in philosophy conveys a sense of wonder about ourselves and our world. It achieves this partly through exploration of philosophical texts, which comprise some of the most stimulating creations of the human intellect, and partly through direct and personal engagement with philosophical issues. At the same time, an education in philosophy cultivates a critical stance to this elicited puzzlement, which would otherwise merely bewilder us.

The central topics of philosophy include the nature of reality (metaphysics); the ways we represent reality to ourselves and to others (philosophy of mind and philosophy of language); the nature and analysis of inference and reasoning (logic); knowledge and the ways we acquire it (epistemology and philosophy of science); and value and morality (aesthetics, ethics, and political philosophy). Students who major in philosophy at Amherst are encouraged to study broadly in all of these areas of philosophy.

Students new to philosophy should feel comfortable enrolling in any of the entry-level courses numbered 100 through 228. Courses numbered 310 through 337 are somewhat more advanced, typically assuming a previous course in philosophy. Courses numbered 360 through 369 concentrate on philosophical movements or figures. Courses numbered 460 through 470 are seminars and have restricted enrollments, a two-course prerequisite, and are more narrowly focused. No course may be used to satisfy more than one requirement.

All students are welcome to organize and to participate in the activities of the Philosophy Club.

*On leave 2011-12.

‡On leave spring semester 2011-12.

Major Program. To satisfy the comprehensive requirement for the major, students must pass nine courses, exclusive of PHIL 498 and 499. Among these nine courses, majors are required to take:

- (1) Three courses in the History of Philosophy: PHIL 217 and 218, and a course on a Major Figure or Movement (i.e., PHIL 360 to 369);
- (2) One course in Logic (PHIL 213, or MATH 385, or the equivalent);
- (3) One course in Moral Philosophy (PHIL 310 or 312);
- (4) One course in Theoretical Philosophy (i.e., PHIL 332, 333, 335, 336, 337, 350 or 341); and
- (5) One seminar (i.e., PHIL 460 to 470).

Departmental Honors Program. Candidates for Honors in Philosophy must complete the Major Program and the Senior Honors sequence, PHIL 498 and 499. Admission to PHIL 499 will be contingent on the ability to write an acceptable honors thesis as demonstrated, in part, by performances in PHIL 498 and by a research paper on the thesis topic (due in mid-January). The due date for the thesis falls in the third week of April.

Five College Certificate in Logic. The Logic Certificate Program brings together aspects of logic from different regions of the curriculum: Philosophy, Mathematics, Computer Science, and Linguistics. The program is designed to acquaint students with the uses of logic and initiate them into the profound mysteries and discoveries of modern logic. For further information about the relevant courses, faculty, requirements, and special events, see <http://www.fivecolleges.edu/sites/logic/index.php>.

100. Rights and Wrongs. A primary objective of this course is to develop analytic tools for making thoughtful moral decisions in our own lives and for evaluating policies and decisions made by others. Equally, this course offers students the opportunity to become effective and eloquent writers. The particular moral problems that we consider will depend in part on the interests of the members of the seminar. They may include problems raised by the practices of international aid, abortion, euthanasia, affirmative action, capital punishment, eating animals, sex, parenting, war, and terrorism.

Admission with consent of the instructor. Limited to 12 students. Omitted 2010-11. Professor Gentzler.

111. Introduction to Philosophy. An examination of basic issues, problems, and arguments in philosophy, e.g., proofs for the existence of God, the nature of morality, free will and determinism, the relationship between the mind and the body, knowledge and the problem of skepticism. Discussions will take place in the context of readings from classical and contemporary philosophers.

Two sections will be taught each semester. Each section limited to 25 students. Fall semester: Keiter-Mellon Fellow Vavova. Spring semester: Professor Emeritus Kearns.

213. Logic. "All philosophers are wise and Socrates is a philosopher; *therefore*, Socrates is wise." Our topic is this *therefore*. We shall expose the hidden structure of everyday statements on which the correctness of our reasoning turns. To aid us, we shall develop a logical language that makes this underlying structure more perspicuous. We shall also examine fundamental concepts of logic and use them to explore the logical properties of statements and the logical relations between them. This is a first course in formal logic, the study of cor-

rect reasoning; no previous philosophical, mathematical, or logical training needed.

Fall semester. Professor A. George.

217. Ancient Philosophy. An examination of the origins of Western philosophical thought in Ancient Greece. We will consider the views of the Milesians, Heraclitus, Parmenides, Protagoras, Socrates, Plato and Aristotle. Particular attention will be paid to questions about the nature, sources, and limits of human knowledge; about the merits of relativism, subjectivism, and objectivism in science and ethics; about the nature of, and relationship between, obligations to others and self-interest; and about the connection between the body and the mind.

Limited to 25 students. Fall semester. Professor Gentzler.

218. Early Modern Philosophy. A survey of European philosophy in the seventeenth and eighteenth centuries with emphasis on Descartes, Leibniz, Spinoza, Locke, Berkeley, Hume, and Kant. Reading and discussion of selected works of the period.

Limited to 30 students. Spring semester. Professor Vogel.

219. Philosophy of Religion. (Offered as RELI 18 and PHIL 19.) An examination of several major discussion topics in the analytic philosophy of religion: the ethics of religious belief, the "problem of religious language," the nature of God and the problem of evil. It would seem that it is always irrational to believe that statements about matters which transcend the realm of the empirical are true, since none of these statements can be directly supported by evidence. Thus it would seem that a great deal of religious belief is irrational. Is this the case, or can religious beliefs be supported by other means? Can philosophical reflection bring clarity to such puzzling matters as God's relationship to time, or the question of how a good and all-powerful God could permit the existence of evil? Alternatively, is the entire project of evaluating religious discourse as a set of claims about transcendent realities misguided—i.e., does religious language work differently than the language we use to speak about ordinary objects?

Limited to 25 students. Omitted 2011-12. Professor A. Dole.

220. Paradoxes. A paradox arises when unimpeachable reasoning leads from innocuous assumptions to an outrageous conclusion. A paradox brings us up short. Where did we go wrong? Were our assumptions less innocent than we supposed? Was our reasoning subtly fallacious after all? Must we alter our view of the world to make room for the formerly unacceptable conclusion? Or must we acknowledge an irresolvable conflict within reason itself? Paradoxes are not puzzles, but, at their best, goads to greater clarity and deeper thought. We shall explore a spree of philosophical topics (including time, motion, the past, the future, causation, infinity, truth, belief, the will, action, faith) via reflection on a range of paradoxes, ancient and modern, authentic and counterfeit.

Limited to 25 students. Omitted 2011-12. Professor A. George.

221. Mysteries of Mind. An elementary introduction to some very mysterious topics in the philosophy of mind, each one associated with a striking experiment. Topics will be chosen from among the following: so-called brain-bisection and the resulting "split-brain syndrome" (two independent consciousnesses seem to inhabit the two separated brain hemispheres); "blindsight" (subjects seem to be able to see without visual sensations); "phantom limb phenomena"

(genuine pains are felt where an amputated limb used to be, and there is even a sensation of the presence of the limb as a whole); after-image color (there exist "non-physical" visual sensations with as strong a color as physical images); "OOBEs" (out-of-body experiences have been induced in recent experiments); the ambiguous figures, such as the so-called "duck-rabbit" (without a change in the stimulus, what is seen will assume a new and different aspect); "mental rotation" (experiments seem to show subjects rotating mental images as though they were as substantial as physical images); and Libet's experiment on free will (the physiological activity leading to an action precedes the conscious decision to act by about a third of a second, so that we cannot have free will). The leading idea of the course as a whole is to uncover and study the premises in our conception of mind that make each experimental result so baffling. No background in philosophy or psychology is required.

Limited to 35 students. Omitted 2011-12.

222. Contemporary Moral Problems. In the United States today citizens disagree fiercely about torture, gay marriage, abortion, the role of religion in science and politics, the demands of patriotism, etc. Can we find common ground in shared ethical principles that will allow us to engage in rational debates about these issues rather than in disrespectful shouting matches? This will be our guiding question as we investigate many of the contemporary moral issues that divide us.

Limited to 25 students. Omitted 2011-12.

225. Ethics and the Environment. (Offered as PHIL 225 and ENST 228) As our impact on the environment shows itself in increasingly dramatic ways, our interaction with the environment has become an important topic of cultural and political debate. In this course we will discuss various philosophical issues that arise in such debates, including: What obligations, if any, do we have to future generations, to non-human animals, and to entire ecosystems? How should we act when we are uncertain exactly how our actions will affect the environment? How should we go about determining environmental policy? And how should we implement the environmental policies we decide upon? What is the most appropriate image of nature?

Limited to 30 students. Spring semester. Professor Emeritus Kearns.

227. Aesthetics. The course investigates the central issues of aesthetics. These include: the nature and value of art, works of art, expression, creativity, artistic meaning, aesthetic experience, interpretation and aesthetic judgment. In the first half of the course, we will examine certain historical texts—from Plato to Tolstoy—that have been influential in both the study and practice of art. In the second half, we will discuss contemporary treatments of selected topics in aesthetics.

Limited to 25 students. Spring semester. Professor Moore.

228. Choice, Chance and Conflict. Life is a risky and competitive business. As individuals, we constantly confront choices involving chancy and uncertain outcomes. And our institutional decisions—in government and business, for example—are often complicated by the competing interests of the individuals involved. Are there any general, rational procedures for making individual and institutional choices that involve chance and conflict? Positive proposals have been developed within decision theory, game theory and social choice theory. This course will provide an introduction to these theories and their philosophi-

cal foundations. Topics include the following: different conceptions of probability and utility; proposed rules for rational decision making under ignorance and risk; recent accounts of the way we actually assess prospects and make decisions; the source of altruism and fairness; "tragedies of the commons"; voting procedures and other methods of determining a just group policy.

Limited to 25 students. Omitted 2011-12. Professor Moore.

229. The Problem of Evil. (Offered as RELI 318 and PHIL 229.) If God is *omnibenevolent*, then God would not *want* any creature to suffer evil; if God is *omniscient*, then God would *know how* to prevent any evil from occurring; and if God is *omnipotent*, then God would be *able* to prevent any evil from occurring. Does the obvious fact that there is evil in the world, then, give us reason to think that there is no such God? Alternatively: if an omnibenevolent, omniscient, and omnipotent God does exist, then what could possibly motivate such a God to permit the existence of evil? This course will survey recent philosophical discussions of these questions. We will read works by J. L. Mackie, Nelson Pike, John Hick, Alvin Plantinga, Robert and Marilyn Adams, and others.

Limited to 25 students. Omitted 2011-12. Professor A. Dole.

310. Normative Ethics. We will be concerned to see whether there is anything to be said in a principled way about right and wrong. The core of the course will be an examination of three central traditions in ethical philosophy in the West, typified by Aristotle, Immanuel Kant, and John Stuart Mill. We will also look at contemporary discussions of the relation between the demands of morality and those personal obligations that spring from friendships, as well as recent views about the nature of personal welfare.

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Spring semester. Keiter-Mellon Post-Doctoral Fellow Vavova.

333. Philosophy of Mind. An introduction to philosophical problems concerning the nature of the mind. Central to the course is the mind-body problem—the question of whether there is a mind (or soul or self) that is distinct from the body, and the question of how thought, feelings, sensations, and so on, are related to states of the brain and body. In connection with this, we will consider, among other things, the nature of consciousness, mental representation, the emotions, self-knowledge, and persons.

Requisite: One course in Philosophy. Limited to 25 students. Spring semester. Professor Antony.

335. Theory of Knowledge. A consideration of some basic questions about the nature and scope of our knowledge. What is knowledge? Does knowledge have a structure? What is perception? Can we really know anything at all about the world?

Requisite: One course in Philosophy or consent of the instructor. Limited to 25 students. Fall semester. Professor Vogel.

336. Philosophy of Language. "Caesar was stabbed." With those words, I can make a claim about someone who lived in the distant past. How is that possible? How do our words succeed in picking out particular portions of reality, even ones with which we have had no contact? How does language enable us to convey thoughts about everything from Amherst College, to the hopes of a friend, to the stars beyond our galaxy? What are the thoughts, or the meanings, that our words carry? And whatever they turn out to be, how do they

come to be associated with our words: through some mental activity on our part, or instead through our use of language? We will explore these and other philosophical questions about language through a reading of seminal works by 20th-century thinkers.

Requisite: One course in Philosophy. Omitted 2011-12. Professor A. George.

341. Freedom and Responsibility. Are we free? An absence of external constraint seems to be necessary for freedom, but is it enough? Can obsessions, addictions, or certain types of ignorance threaten our freedom? Some philosophers have argued that if actions are causally determined, then freedom is impossible. Others have argued that freedom does not depend on the truth or falsity of causal determinism. Is freedom compatible with determinism? Are there different kinds of freedom? Are all kinds of freedom equally worthwhile? Must we act freely in order to be responsible for our actions? Is freedom of action sufficient for responsibility? Are the social institutions of reward and punishment dependent for their justification upon the existence of responsible, free agents? In what sort of society are humans most likely to get the sort(s) of freedom most worth wanting? We will attempt to determine the nature of persons, action, freedom, and responsibility in an effort to answer these questions.

Requisite: One course in Philosophy. Limited to 25 students. Omitted 2011-12. Professor Shah.

350. Philosophy of Mathematics. Mathematics is often thought to be the paragon of clarity and certainty. However, vexing problems arise almost immediately upon asking such seemingly straightforward questions as: "What is the number 1?" "Why can proofs be trusted?" "What is infinity?" "What is mathematics about?" During the first decades of the twentieth century, philosophers and mathematicians mounted a sustained effort to clarify the nature of mathematics. The result was three original and finely articulated programs that seek to view mathematics in the proper light: logicism, intuitionism, and finitism. The mathematical and philosophical work in these areas complement one another and indeed are, to an important extent, intertwined. For this reason, our exploration of these philosophies of mathematics will examine both the philosophical vision that animated them and the mathematical work that gave them content. In discussing logicism, we will focus primarily on the writings of Gottlob Frege. Some indication of how the goal of logicism—the reduction of mathematics to logic—was imagined to be achievable will also be given: introduction to the concepts and axioms of set theory, the set-theoretic definition of "natural number," the Peano axioms and their derivation in set theory, reduction of the concepts of analysis to those in set theory, etc. Some of the set-theoretic paradoxes will be discussed as well as philosophical and mathematical responses to them. In the section on intuitionism, we will read papers by L.E.J. Brouwer and Michael Dummett, who argue that doing mathematics is more an act of creation than of discovery. This will proceed in tandem with an introduction to intuitionistic logic, which stands in contrast to the more commonly used classical logic. Finally, we will discuss finitism, as articulated in the writings of David Hilbert, who sought to reconcile logicism and intuitionism. Students will then be taken carefully through Gödel's Incompleteness Theorems and their proofs. The course will conclude with an examination of the impact of Gödel's work on Hilbert's attempted reconciliation, as well as on more general philosophical questions about mathematics and mind.

Requisite: PHIL 213 or MATH 385 or consent of the instructors. Omitted 2011-12. Professors A. George and Velleman.

360. Origins of Analytic Philosophy: Frege, Russell, and the Early Wittgenstein. Gottlob Frege, Bertrand Russell, and Ludwig Wittgenstein are towering figures in the history of analytic philosophy. We shall examine their work, paying special attention to the following themes and their interconnections: language and the nature of meaning, the limits of sense and rationality, and the search for a philosophical method.

Requisite: One course in Philosophy. Omitted 2011-12. Professor George.

362. Heidegger and the Phenomenological Tradition. The course is an in-depth introduction to Heidegger's main work, *Being and Time*. We shall situate it in the context of Husserlian phenomenology, hermeneutics, and existential philosophy. Central problems that will be discussed include being, existence, truth, mortality, and time. The course also touches upon some of the philosophers who critically elaborated Heidegger's thinking, such as Gadamer, Arendt, and Derrida.

One course in Philosophy or consent of the instructor. Limited to 25 students. Fall semester. Visiting STINT Fellow Ruin.

364. Kant. An examination of the central metaphysical and epistemological doctrines of the *Critique of Pure Reason*, including both the historical significance of Kant's work and its implications for contemporary philosophy.

Requisite: PHIL 218 or consent of the instructor. Fall semester. Professor Vogel.

365. Command and Consent: The Social Contract Tradition. The state exercises authority over its citizens: if you fail to obey its dictates, you will be punished. Does this authority not conflict with human freedom and autonomy? If it does, can political authority be morally justified? We will focus on this central question in political philosophy, with particular attention to the idea that this authority is justifiable because we have in some fashion given our consent to it. Readings will include works by Thomas Hobbes, John Locke, David Hume, Jean-Jacques Rousseau, Jeremy Bentham, John Stuart Mill, and (most extensively) John Rawls.

Requisite: One course in Philosophy or consent of the instructor. Omitted 2011-12. Professor A. George.

369. Aristotle. For hundreds of years, Aristotle was known simply as "The Philosopher." Indeed, in many ways, Aristotle defined the scope and methods of Western Philosophy. We will consider Aristotle's reasons for fixing the boundaries of philosophy where he did. In addition, we will examine Aristotle's main doctrines concerning language and reality, scientific method and the structure of scientific knowledge, the nature of "things," the nature of life and living organisms, the relationship between soul and body, the nature of human action, the connection between human virtue and happiness, and the ways in which his views are based on, and challenge, our ordinary ways of regarding the world around us.

Requisite: One course in Philosophy or consent of the instructor. Omitted 2011-12. Professor Gentzler.

460. Seminar: Reason, Experience and Reflection. We have various ways of knowing: reason, perception, and introspection. When we perceive, things

around us seem to be directly present to our minds. Is this picture compatible with the fact that perception involves a complicated causal process? And if perception is the immediate grasp of objects in the world, how can we be subject to illusion and hallucination? We say that seeing is believing. Is it really? Or, if not, what is the relation between perception and belief? Can the contents of perceptual experience be captured completely by conceptual thought?

Reason is the source of our knowledge of logic and mathematics. But what is reason, and how does it work? Is it something like perception? Do we somehow "see" that there is no greatest number, or that the conclusion of a proof follows from its premises? Is reason subject to illusion and error? How could we ever tell? What do reason and understanding language have to do with each other?

Finally, we have some way of knowing what we're thinking and feeling, which can be called introspection or reflection. Should we think of introspection as some sort of inward perception? What else could it be? What is the relation between having an experience and knowing that you have that experience? To what extent do we know our own minds better than anyone else can?

These questions are the subject of great interest and intense controversy in contemporary philosophy. We will try to get clear about them by reading some of the best work in field, from authors such as Grice, McDowell, Quine, Bonjour, Peacocke, Burge, and Shoemaker.

Requisite: Two courses in Philosophy or consent of the instructor. Spring semester. Professor Vogel.

461. Seminar: Skepticism. The topics change from year to year. Some of the most interesting and most characteristic work in recent philosophy has been concerned with the problem of skepticism about the external world, i.e., roughly, the problem of how you know that your whole life isn't merely a dream. We will critically examine various responses to this problem and, possibly, consider some related issues such as relativism and moral skepticism. There will be readings from authors such as Wittgenstein, Moore, and Austin, and philosophers working today such as Dretske and Putnam.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Vogel.

462. The Social Construction of Knowledge. It is rare for a philosophical idea to command widespread acceptance. Over the past twenty years or so, however, a remarkable consensus has formed—in the humanities and social sciences—around the thesis that knowledge is socially constructed. What does it mean to say that our knowledge that the earth is a sphere or that murder is wrong is "socially constructed"? Is it a plausible thesis about all knowledge or just about particular sub-domains of knowledge, such as morality? Unfortunately, advocates of this thesis rarely attempt to answer these questions. They tend to believe that the thesis is so obvious that it needs no explanation or defense. As we shall see, there in fact are significant obstacles to both formulating and defending the thesis that knowledge is in some interesting sense a creature of our construction.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Shah.

463. The Later Wittgenstein. In 1933, shortly after he returned to philosophy, Ludwig Wittgenstein began to dictate to his students at Cambridge a series of notes on his revolutionary new ideas "so that they might have something to

carry home with them, in their hands if not in their brains." They were never published during his lifetime but were circulated privately, eventually becoming known as *The Blue Book*. This course will primarily be a slow reading and discussion of this seminal and suggestive work.

Requisite: Two courses in philosophy or consent of the instructor. Limited to 15 students. Fall semester. Professor A. George.

464. Seminar: Practical Reasons and Morality. Lying would get you out of a pinch, but morality requires that you tell the truth. What should you do? Humeans argue that what you have reason to do depends on what you happen to want. Given that your interests are not promoted by doing what morality commands in this case, Humeans thus are likely to claim that it would be irrational to tell the truth. Kantians, on the other hand, typically argue that the commands of morality are the commands of reason itself, and thus that you are rationally obliged to obey morality—to tell the truth—even though it would better serve your interests to lie. Which conception of practical reasons is correct?

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Shah.

465. Seminar: Consciousness. Many scientists and philosophers regard the mind as entirely physical: according to "materialism," our mental states, events and processes are nothing more than complex arrangements of the fundamental, natural properties and processes that are to be found in the inanimate portions of reality. The deepest philosophical worry for this view has been to provide an adequate understanding of human consciousness. How, asks the anti-materialist, can the "raw feel" of an intense toothache, the taste of a good Merlot, the rich experiential quality of viewing a desert sunset, or the inner life of a bat be fully understood as nothing more than a complex arrangement of neurons, or ultimately, of micro-physical particles? Isn't there some aspect of consciousness that will elude any materialist analysis?

This seminar will focus, at the outset, on recent materialist attempts to meet consciousness-based objections of this type. This will lead us to consider recent attempts to understand consciousness in terms of higher-order thought (i.e., thoughts about our thoughts), and, more generally, to regard the phenomenal, qualitative features of conscious experience as thoroughly representational. Along the way, we will consider, among other things, whether we should distinguish different notions of consciousness, whether there is a "unity" of conscious experience, and whether we should regard introspection as a perceptual faculty-like vision?

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2011-12 Professor Moore.

466. Evolution and Morality. Almost all human adults believe that:

- (1) The fact that an action would promote one's survival is a reason to do it.
- (2) The fact that an action would promote the interests of a family member is a reason to do it.
- (3) We have greater obligations to help our own children than we do to help complete strangers.
- (4) The fact that someone has treated one well is a reason to treat that person well in return.
- (5) The fact that someone is altruistic is a reason to admire, praise, and reward him or her.

- (6) The fact that someone has done one deliberate harm is a reason to shun that person or seek his or her punishment.

Why do we accept these claims? Is it because they accurately describe a moral reality that we are able to perceive? (By what means do we perceive it? Do we have moral antennae?) Or is it because, as evolutionary biology leads many to believe, these beliefs tended to promote survival and reproduction? If the evolutionary explanation is correct, does this mean that these moral judgments are merely useful fictions that we would cease to accept if we were fully clear-eyed and rational? We will pursue these and related questions.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Shah.

467. Seminar: Philosophy of Music. Music is sometimes described as a language, but what, if anything, does Charlie Parker's "Ah-Leu-Cha" say to us? If music isn't representational, then how should we understand its connection to the various emotions that it can express and invoke? (Or maybe these aren't genuine emotions: Samuel Barber's *Adagio for Strings* is widely described as sad, but what exactly are we—or is it—sad about? And why would we choose to listen to Mozart's *Requiem* if it genuinely terrified us?) Perhaps our musical descriptions and experiences are metaphorical in some way—but how, and why?

What exactly is a musical work anyway? Where, when and how do "Summertime," or "Stairway to Heaven," or "Shake Ya Tailfeather" exist? And what makes for a performance of one or the other (or of no work at all)?

What, if anything, guides a proper "listening" or understanding of a musical work? Does it require knowledge of relevant musical and cultural conventions, or of the composition's historical context, or even of the composer's intentions and guiding aesthetic philosophy? (Think of gamelan music; think of the Sgt. Pepper's album; think of John Cage.)

What determines whether a work, or a performance of it, is good? What role is played by beauty, grace, intensity and so on? And how objective are these aesthetic properties? Finally, why do we sometimes find music to be not just enjoyable, but intensely moving and even profound?

Requisite: Two courses in Philosophy or consent of the instructor. Omitted 2011-12. Professor Moore.

468. Seminar: Miracles. Many believe that Jesus Christ died through crucifixion and that several days later he was alive again. Most would consider such a resurrection a miracle, but precisely what is it about the event that makes it miraculous? Quite a few people claimed they saw Jesus alive after his death. Does such testimony make it rational to believe that Jesus in fact returned from the dead? Could any evidence, however reliable and abundant, ever make it rational to believe that a miracle took place? In order to pursue these questions, we shall have to examine more carefully such notions as law of nature, testimony, evidence, interpretation, and rationality. We shall do so through discussion of a range of classical and contemporary philosophical texts with special attention to the relevant writings of David Hume and Ludwig Wittgenstein.

Requisite: Two courses in Philosophy or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor A. George.

470. Epistemology Seminar: Of Disagreement and Doubt. We are fallible creatures, prone to making all sorts of mistakes. How should we accommodate evidence of our own epistemic imperfection? Should such evidence lead us to

doubt ourselves and our beliefs? Or are we rationally permitted to dismiss it? One way in which we might get evidence of our own error is through disagreement. The discovery that someone you respect disagrees with you can make you lose confidence in, and sometimes altogether abandon, your belief in the disputed proposition—but should it? Does disagreement provide evidence of error? Is it epistemically significant, or simply unpleasant? We will approach these questions by looking at current work on the epistemology of disagreement. This will lead us to more general issues about evidence and rationality that are central to both recent and traditional epistemology.

Limited to 15 students. Omitted 2011-12. Keiter-Mellon Fellow Vavova.

472. Seminar: Identity. Identity is the relation a thing bears to itself and to no other thing. It is so basic to our thought, and so fundamental to the world we think about, that philosophers have despaired of saying much more about it. Some have even suggested that we should dispense with talk of “identity.” Yet, issues of identity are at the center of many important philosophical issues, for example, the relation between mind and body, the constitution of persons, and the nature of scientific discovery. And recent philosophers have done much to illuminate the nature of identity by studying its logic and grammar, and by asking how it interacts with other fundamental phenomena.

In the first part of this seminar, we will explore some puzzles revealed by these recent investigations. Identity and meaning: why exactly is it more informative to say that Lady Gaga is Stefani Germanotta than it is to say that Lady Gaga is identical to herself? Relative Identity: Should we say that one thing is identical to another, such as Barack Obama and the President of the United States, only relative to a functional role or a sortal concept? Contingent identity: could one thing, such as Water/H₂O, have been two, or two things one? Vague identity: is it coherent to hold that two things, such as the mountain(s) that rise to connected and nearby peaks, neither stand, nor fail to stand in the identity relation to one another? Identity and composition: is my reading lamp identical to the swarm of microphysical particles that compose it? Identity and change: how can a thing, such as a river, undergo change while retaining its identity?

In the second part of the course, we will use our general understanding of identity to explore the individuation of such entities as psychological states, musical works, events, and persons. The topic of personal identity will consume the final month of the seminar.

Limited to 15 students. Spring semester. Professor Moore.

490. Special Topics. Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Admission with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors. Required of candidates for Honors in Philosophy. Directed research culminating in a substantial essay on a topic chosen by the student and approved by the Department.

Open to seniors with consent of the Department. Fall semester. The Department.

499. Departmental Honors Course. Required of candidates for Honors in Philosophy. The continuation of PHIL 498. In special cases, subject to approval of the Department, a double course.

Admission with consent of the instructor. Spring semester. The Department.

RELATED COURSES

Artificial Intelligence. See COSC 241.

Mathematical Logic. See MATH 385.

Christianity, Philosophy, and History in the Nineteenth Century. See RELI 278.

Philosophy of Religion. See RELI 316.

The Problem of Evil. See RELI 318.

PHYSICAL EDUCATION

Athletic Director Coffey; Professor Morgan; Coaches Arena, Augustin, Bagwell, Ballard, Banks, Boyko, Bussard, Everden, Faulstick, Garner, Gromacki, Hamm, Hixon, Hughes, Knerr, McBride, Mills, Nedeau, Nichols, Paradis, Plumer, Robson, Serpone, and Thompson.

The courses in Physical Education are available to all Amherst College students and members of the College community. All courses are elective, and although there is no academic credit offered, transcript notation is given for successful completion of all courses.

Courses are offered on a quarter basis, two units per semester, and one unit during the January interterm. Classes are offered on the same time schedule as all academic courses. Students are encouraged to enroll in courses that interest them and may obtain more information about the Physical Education Program from the Department of Physical Education and Athletics.

In an attempt to meet the needs and interests of the individual student, the Department offers the following:

1. **Physical Education Courses.** In these courses, the basic skills, rules and strategy of the activity are taught and practiced. This program emphasizes individual activities which have value as lifelong recreational pursuits.
2. **Recreational Program.**
 - (a) **Organized Recreational Classes**, in which team sports are organized, played, and supervised by Physical Education Department personnel, and
 - (b) **Free Recreational Scheduling**, where the Department schedules, maintains and supervises facilities and activities for members of the College community, i.e., recreational golf, skating, squash, swim­ming and tennis.

A detailed brochure concerning all programs is available upon request from the Department of Physical Education. Details concerning the College's physical education and athletic programs are available on the Department's website and in the *Student Handbook*.

PHYSICS

Professors Hunter‡, Hall, Jagannathan, and Zajonc‡; Associate Professors Friedman (Chair) and Loinaz; Assistant Professors Carter and Hanneke.

Physics is the study of the natural world emphasizing an understanding of phenomena in terms of fundamental interactions and basic laws. As such, physics underlies all of the natural sciences and pervades contemporary approaches to the study of the universe (astronomy and astrophysics), living systems (biophysics and neuroscience), chemistry (chemical physics), and earth systems (geophysics and environmental science). In addition, the relationship of physics to mathematics is deep, complex and rich. To reflect the broad range of activities pursued by people with training in physics, the department has developed a curriculum that provides a solid background in the fundamentals of physics while allowing some flexibility, particularly at the upper level, for students' interests in astronomy, biology, chemistry, computer science, geology, mathematics and neuroscience.

The core physics program provides a course of study for those who are interested in physics as a liberal arts major, with career plans in diverse fields such as law, medicine, business and education. The department also provides a number of upper-level electives to deepen the background of those students intending to pursue careers in physics and closely related technical fields.

The sequence PHYS 116, 117 may be taken by students who require two semesters of physics with laboratory. MATH 111 is a requisite for PHYS 116. There is no additional mathematics requirement for PHYS 117. Students interested in majoring in physics should take PHYS 123 and 124 early in their college career. Those who have taken PHYS 116 and 117 are also able to join the majors' stream, but they should discuss the transition with a faculty member as early as they can. The general content of the two sequences is similar, but the mathematical levels are different. MATH 121 is a requisite for PHYS 124, but not for PHYS 117. Hence, students who wish to major after completing PHYS 117 should complete MATH 121.

Major Program. Students who wish to major in physics are required to take MATH 111 and 121, and PHYS 123, 124 (or PHYS 116, 117, but see above), 225, 226, 227, 230 (or CHEM 361), 343, 347 and 348. Students may petition the Department to substitute an upper-level course in a related discipline for a required upper level departmental course. Students planning a career in physics should seriously consider taking one or more electives in physics and mathematics. PHYS 452 is an advanced course in electromagnetic theory and will follow the required intermediate course on the subject, PHYS 347; similarly, PHYS 453, an advanced course in quantum mechanics, will follow PHYS 348. PHYS 460 is a course on General Relativity. Not all these electives may be offered every year, and from time to time, the department may offer other upper-level electives.

All Physics majors must take a written comprehensive examination in the second semester of their senior year, which they must pass as a requirement for graduation as a major.

General Education Physics Courses. The Physics Department offers a variety of courses for students not majoring in the sciences. Typically these courses do not

‡On leave spring semester 2011-12.

assume any background beyond high-school mathematics. In most years, the department teaches several of these courses.

Departmental Honors Program. Students who wish to receive departmental Honors should enroll in PHYS 498 and 499D in addition to completing the other requirements for the major. At the end of the first semester of the senior year the student's progress on the Honors problem will determine the advisability of continuation in the Honors program.

The aim of Departmental Honors work in Physics is to provide the student an opportunity to pursue, under faculty direction, in-depth research into a project in experimental and/or theoretical physics. Current experimental areas of research in the department include atomic and molecular physics, precision measurements and fundamental symmetries, Bose-Einstein condensation, ultra cold collisions, the quantum-classical frontier, non-linear dynamics, and phase transitions. Theoretical work is primarily in the area of High Energy and Elementary Particle physics, but faculty members pursue studies in quantum computers, foundations of quantum mechanics, and classical gravitation theory. In addition to apparatus for projects closely related to the continuing experimental research activity of faculty members, facilities are available for experimental projects in many other areas. Subject to availability of equipment and faculty interest, Honors projects arising out of students' particular interests are encouraged. Students must submit a written thesis on the Honors work a few weeks before the end of their final semester (in late April for spring graduation). Students give a preliminary presentation of their work during the first semester, and a final presentation at the end of the second semester. In addition, they take oral examinations devoted primarily to the thesis work. The departmental recommendation for the various levels of Honors will be based on the student's record, Departmental Honors work, Comprehensive Examination and oral examination on the thesis.

109. Energy. We will develop the concept of energy from a Physics perspective. We will introduce the various forms that energy can take and discuss the mechanisms by which it can be generated, transmitted, and transformed. The law of conservation of energy will be introduced both as a useful tool, and as an example of a fundamental physical law. The environmental and financial costs and benefits of various methods of energy generation and consumption will be discussed. Demonstrations and hands-on laboratory experiences will be an integral part of the course. The course is intended for non-science majors and not for students who have either completed or intend to complete the equivalent of PHYS 117 or CHEM 110.

Requisite: A working knowledge of high-school algebra, geometry and trigonometry. Limited to 20 students. Omitted 2011-12.

114. Relativity, Cosmology, and Quantum Physics. Beginning with the roots of the principle of relativity in the work of Galileo and Newton, the course will discuss Einstein's Special Theory of Relativity in quantitative detail. The eighteenth- and nineteenth-century developments in electrodynamics and optics will be explored along the way. A qualitative outline of general relativity will be presented. The next topic will be the study of the structure of matter and forces on the small scale and the challenges posed by the quantum theory that best describes the microworld. The last topic of the semester will be the application of relativity and quantum physics to the early universe. The approach will be el-

elementary but rigorous. The course is designed for the non-specialist audience; no advanced mathematics or prior physics will be required. The work will include readings and regular problem sets as well as a few essays. High school algebra and geometry will however be used extensively in class and in the problem sets.

Fall semester. Professor Zajonc.

115. Scientific Computing. This course explores how computation can be used effectively to solve problems arising in scientific disciplines. It will provide insight into how numerical methods work, and how and where to apply them. Topics include numerical integration, solving systems of equations and differential equations, root finding, the fast Fourier transform, random number generation, curve fitting, error estimation, and simulation of physical systems. We will emphasize ways of constructing correct, efficient algorithms and of implementing those algorithms well. No previous programming experience is required, but quantitative aptitude is essential. Students will be expected to learn the basics of programming in the first few weeks and will do substantial programming throughout the semester.

Requisite: MATH 111 or consent of the instructor. Omitted 2011-12.

116. Introductory Physics I: Mechanics and Wave Motion. The course will begin with a description of the motion of particles and introduce Newton's dynamical laws and a number of important force laws. We will apply these laws to a wide range of problems to gain a better understanding of them and to demonstrate the generality of the framework. The important concepts of work, mechanical energy, and linear and angular momentum will be introduced. The unifying idea of conservation laws will be discussed. The study of mechanical waves permits a natural transition from the dynamics of particles to the dynamics of waves, including the interference of waves. Additional topics may include fluid mechanics and rotational dynamics. Three hours of lecture and discussion and one three-hour laboratory per week.

Requisite: MATH 111. Fall semester: Professors Hall and Hanneke. Spring semester: TBA.

117. Introductory Physics II: Electromagnetism and Optics. Most of the physical phenomena we encounter in everyday life are due to the electromagnetic force. This course will begin with Coulomb's law for the force between two charges at rest and introduce the electric field in this context. We will then discuss moving charges and the magnetic interaction between electric currents. The mathematical formulation of the basic laws in terms of the electric and magnetic fields will allow us to work towards the unified formulation originally given by Maxwell. His achievement has, as a gratifying outcome, the description of light as an electromagnetic wave. The course will consider both ray-optics and wave-optics descriptions of light. Laboratory exercises will emphasize electrical circuits, electronic measuring instruments, optics and optical experiments. Three hours of lecture and discussion and one three-hour laboratory per week.

Requisite: PHYS 116 or 123. Fall semester: Professors Friedman and Zajonc. Spring semester: TBA.

123. The Newtonian Synthesis: Dynamics of Particles and Systems, Waves. The idea that the same simple physical laws apply equally well in the terrestrial and celestial realms, called the Newtonian Synthesis, is a major intellectual development of the seventeenth century. It continues to be of vital importance in contemporary physics. In this course, we will explore the implications of this

synthesis by combining Newton's dynamical laws with his Law of Universal Gravitation. We will solve a wide range of problems of motion by introducing a small number of additional forces. The concepts of work, kinetic energy, and potential energy will then be introduced. Conservation laws of momentum, energy, and angular momentum will be discussed, both as results following from the dynamical laws under restricted conditions and as general principles that go well beyond the original context of their deduction. Newton's laws will be applied to a simple continuous medium to obtain a wave equation as an approximation. Properties of mechanical waves will be discussed. Four hours of lecture and discussion and one three-hour laboratory per week.

Requisite: MATH 111. Fall semester. Professor Hunter.

124. The Maxwellian Synthesis: Dynamics of Charges and Fields, Optics. In the mid-nineteenth century, completing nearly a century of work by others, Maxwell developed an elegant set of equations describing the dynamical behavior of electromagnetic fields. A remarkable consequence of Maxwell's equations is that the wave theory of light is subsumed under electrodynamics. Moreover, we know from subsequent developments that the electromagnetic interaction largely determines the structure and properties of ordinary matter. The course will begin with Coulomb's Law but will quickly introduce the concept of the electric field. Moving charges and their connection with the magnetic field will be explored. Currents and electrical circuits will be studied. Faraday's introduction of the dynamics of the magnetic field and Maxwell's generalization of it will be discussed. Laboratory exercises will concentrate on circuits, electronic measuring instruments, and optics. Four hours of lecture and discussion and one three-hour laboratory per week.

Requisite: MATH 121 and PHYS 116 or 123. Spring semester. Professor TBA.

225. Modern Physics. The theories of relativity (special and general) and the quantum theory constituted the revolutionary transformation of physics in the early twentieth century. Certain crucial experiments precipitated crises in our classical understanding to which these theories offered responses; in other instances, the theories implied strange and/or counterintuitive phenomena that were then investigated by crucial experiments. After an examination of the basics of Special Relativity, the quantum theory, and the important early experiments, we will consider their implications for model systems such as a particle in a box, the harmonic oscillator, and a simple version of the hydrogen atom. We will also explore the properties of nuclei and elementary particles, study lasers and photonics, and discuss some very recent experiments of interest in contemporary physics. Three class hours per week.

Requisite: MATH 121 and PHYS 117 or 124. Fall semester. Professor Hanneke.

226. Intermediate Laboratory. A variety of classic and topical experiments will be performed. In the area of fundamental constants, we will undertake a measurement of the speed of light, a determination of the ratio of Planck's constant to the charge of the electron through the study of the photoelectric effect, and an experiment to obtain the charge-to-mass ratio of the electron. We will study the wave nature of the electron through a diffraction experiment. An experiment to measure optical spectra and another on gamma ray spectra will reveal the power of spectroscopy for exploring the structure of matter. Other experiments such as nuclear magnetic resonance, quantized conductance in nanocontacts, and properties of superconductors will give students an opportunity to experi-

ence laboratory practice in its contemporary form. Emphasis will be placed on careful experimental work and data-analysis techniques. One meeting a week of discussion plus additional, weekly self-scheduled laboratory work.

Requisite: PHYS 225 or consent of the instructor. Spring semester. Professor TBA.

227. Methods of Theoretical Physics. The course will present the mathematical methods frequently used in theoretical physics. The physical context and interpretation will be emphasized. Topics covered will include vector calculus, complex numbers, ordinary differential equations (including series solutions), partial differential equations, functions of a complex variable, and linear algebra. Four class hours per week.

Requisite: MATH 121 and PHYS 117/124 or consent of the instructor. Fall semester. Professor Loinaz.

230. Statistical Mechanics and Thermodynamics. The basic laws of physics governing the behavior of microscopic particles are in certain respects simple. They give rise both to complex behavior of macroscopic aggregates of these particles, and more remarkably, to a new kind of simplicity. Thermodynamics focuses on the simplicity at the macroscopic level directly, and formulates its laws in terms of a few observable parameters like temperature and pressure. Statistical Mechanics, on the other hand, seeks to build a bridge between mechanics and thermodynamics, providing in the process, a basis for the latter, and pointing out the limits to its range of applicability. Statistical Mechanics also allows one to investigate, in principle, physical systems outside the range of validity of Thermodynamics. After an introduction to thermodynamic laws, we will consider a microscopic view of entropy, formulate the kinetic theory, and study several pertinent probability distributions including the classical Boltzmann distribution. Relying on a quantum picture of microscopic laws, we will study photon and phonon gases, chemical potential, classical and degenerate quantum ideal gases, and chemical and phase equilibria. Three class hours per week.

Requisite: PHYS 225 or consent of the instructor. Spring semester. Professor Loinaz.

343. Dynamics. This course begins with the foundation of classical mechanics as formulated in Newton's Laws of Motion. We then use Hamilton's Principle of Least Action to arrive at an alternative formulation of mechanics in which the equations of motion are derived from energies rather than forces. This Lagrangian formulation has many virtues, among them a deeper insight into the connection between symmetries and conservation laws. From the Lagrangian formulation we will move to the Hamiltonian formulation and the discussion of dynamics in phase space, exploring various avenues for the transition from the classical to the quantum theory. We will study motion in a central force field, the derivation of Kepler's laws of planetary motion from Newton's law of gravity, two-body collisions, and physics in non-inertial reference frames. Other topics may include the dynamics of driven, damped oscillators, and non-linear dynamics of chaotic systems. Three class hours per week.

Requisite: PHYS 227 or consent of the instructor. Fall semester. Professor Carter.

347. Electromagnetic Theory I. A development of Maxwell's electromagnetic field equations and some of their consequences using vector calculus. Topics covered include: electrostatics, steady currents and static magnetic fields, time-

dependent electric and magnetic fields, and the complete Maxwell theory, energy in the electromagnetic field, Poynting's theorem, electromagnetic waves, and radiation from time-dependent charge and current distributions. Three class hours per week.

Requisite: PHYS 117 or 124 and PHYS 227 or consent of the instructor. Fall semester. Professor Jagannathan.

348. Quantum Mechanics I. Wave-particle duality and the Heisenberg uncertainty principle. Basic postulates of Quantum Mechanics, wave functions, solutions of the Schroedinger equation for one-dimensional systems and for the hydrogen atom. Three class hours per week.

Requisite: PHYS 225 and 343 or consent of the instructor. Spring semester. Professor TBA.

400. Molecular and Cellular Biophysics. (Offered as PHYS 400, BIOL 400, BCBP 400, and CHEM 400.) How do the physical laws that dominate our lives change at the small length and energy scales of individual molecules? What design principles break down at the sub-cellular level and what new chemistry and physics becomes important? We will answer these questions by looking at bio-molecules, cellular substructures, and control mechanisms that work effectively in the microscopic world. How can we understand both the static and dynamic shape of proteins using the laws of thermodynamics and kinetics? How has the basic understanding of the smallest molecular motor in the world, ATP synthase, changed our understanding of friction and torque? We will explore new technologies, such as atomic force and single molecule microscopy that have allowed research into these areas. This course will address topics in each of the three major divisions of Biophysics: bio-molecular structure, biophysical techniques, and biological mechanisms.

Requisite: CHEM 161, PHYS 116/123, PHYS 117/124, BIOL 191 or evidence of equivalent coverage in pre-collegiate courses. Fall semester. Professors Loinaz and Carter.

452. Electromagnetic Theory II. This course is a continuation of PHYS 347. We will focus on applications of Maxwell's equations to radiation and waves. We will consider radiation in free space, in bounded media, and in atomic systems.

Requisite: PHYS 347. Omitted 2011-12.

453. Quantum Mechanics II. This course is a continuation of PHYS 348. We will study variational methods, semiclassical approximations, time-dependent perturbation theory, non-relativistic scattering theory, and the quantization of the radiation field.

Requisite: PHYS 348. Spring semester. Professor TBA.

460. General Relativity. The course is an elementary introduction to Einstein's theory of gravity. After a brief review of the special theory of relativity, we will investigate vector and tensor fields in terms of their properties under changes of coordinates. Geometric ideas such as geodesics, parallel transport, and covariant differentiation will be studied. The Principle of Equivalence will be presented as the central physical principle behind Einstein's theory of gravity. After an introduction to the stress tensor, the field equations will be stated and the simplest solutions to them obtained. Physical implications of the theory for the motion of planets and light in the vicinity of massive stars will be derived.

Classical cosmology and gravitational radiation will round out a traditional presentation of the subject.

Requisite: PHYS 225 or consent of the instructor. Omitted 2011-12.

490. Special Topics. Independent Reading Course. A full course.

Fall and spring semesters.

490H. Special Topics. Independent Reading Course. A half course.

Fall and spring semesters.

498. Senior Departmental Honors. Individual, independent work on some problem, usually in experimental physics. Reading, consultation and seminars, and laboratory work. Designed for honors candidates, but open to other advanced students with the consent of the department.

Fall semester. The Department.

499. Senior Departmental Honors. Same description as PHYS 498. A single course.

Requisite: PHYS 498. Spring semester. The Department.

499D. Senior Departmental Honors. Same description as PHYS 498. A double course.

Requisite: PHYS 498. Spring semester. The Department.

PICK COLLOQUIUM

The Pick Colloquia are part of the Pick Readership established in 1999 by Thomas and Sue Pick to include courses in environmental studies in the curriculum. Under the Readership, a faculty member is appointed to be the Pick Reader for three years during which time he or she coordinates lectures and panel discussions on environmental themes and organizes one or two interdisciplinary colloquia on the environment each year. The Pick Reader also advises students interested in preparing themselves for careers in environmental studies and related fields.

POLITICAL SCIENCE

Professor Arkes, Basu, Bumiller‡, Corrales, Dumm, Machala*, Sarat (Chair), W. Taubmant, and Tiersky‡; Visiting Assistant Professor Poe; Visiting Assistant Professor and Karl Loewenstein Fellow Pleshakov; Karl Loewenstein Fellow Dekker.

Major Program. Majors in Political Science must complete 10 courses for *rite* or 12 for honors in courses offered or approved by the Department, including at least one introductory course and at least one advanced seminar. In addition they must fulfill a distribution requirement and complete a core concentration within Political Science.

*On leave 2011-12.

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

Introductory courses. These courses are generally numbered in the 100s. Because these courses are designed to introduce students to the study of politics, the department recommends that they be taken in the first and second years. Students may count a maximum of two introductory courses toward their major.

Advanced Seminars are generally numbered in the 300s AND 400s. They have prerequisites, limited enrollment, and a substantial writing requirement.

Distribution Requirement. To fulfill the distribution requirement, majors must take one course in at least three of the following areas: American government and politics [AP]; comparative politics [CP]; gender and politics [GP]; politics, law, and public policy [LP]; international relations [IR]; and political theory [PT].

Core Concentration. Political Science majors shall also designate a core concentration within the major. The core concentration will consist of a minimum of four courses organized around a theme chosen by the student in consultation with the advisor. Students may count up to two courses from outside the Political Science Department to fulfill the core requirement. These courses will count for the completion of the major. Ordinarily students shall designate a core concentration by the end of the sophomore year or at the time they declare the major. Advisors will certify that graduating students have completed their core concentration requirement.

Honors in Political Science. Students in the Class of 2012 students who wish to be considered for graduation with Departmental Honors in Political Science must have a B+ cumulative average. They are admitted upon application in the first week of the fall semester of their senior year. The application consists of a brief description of their thesis topic—what it is, why it is important, how it is to be illuminated. Prospective applicants should consult with members of the Department during their junior year to define a suitable Honors project, and to determine whether a member of the Department competent to act as an advisor will be available to do so. Permission to pursue projects for which suitable advisors are not available may be denied by the Department.

Candidates for Honors will normally take POSC 490. Students may request a third thesis course in either the fall or the spring and, with the approval of their advisor, register for 498D or 499. A first draft of the thesis will be submitted by the middle of January. At that time the candidate's advisor, in consultation with a second reader, will evaluate the draft and determine whether it merits the candidate's continuing in the Honor's program in the spring semester. Students continuing in the Honors program will receive a single grade for 498D and 499 upon the completion of the latter.

Honors Program-starting with the class of 2013E: Students who wish to be considered for graduation with Departmental Honors in Political Science must have an A- cumulative average.

Prospective applicants should consult with members of the Department during their junior year to define a suitable Honors project and to determine whether a member of the Department competent to act as an advisor will be available to do so.

Information about topics that faculty members would like to supervise is posted on our website. We will give preference to working with students whose research interests coincide with our own. The department may deny students permission to pursue projects for which suitable advisors are not available. In

assigning advisors for honors work, in addition to the expertise/interests of the faculty, we will also consider faculty workload. The Department Chair will organize three meetings for juniors who hope to do honors work. These meetings are designed to introduce students to the thesis program and to facilitate the development of a thesis proposal. Students who hope to do honors work should attend all of these meetings. Those who are studying abroad should communicate with prospective thesis advisors before leaving and while abroad.

A thesis proposal, posted on the web site, should be submitted on line by May 1st. The proposal consists of a description of the thesis topic—what it is, why it is important, how it is to be illuminated—and information about relevant experience and interests. The department chair will inform students whether they have been admitted into the thesis program by the end of the spring semester of their junior year. Prior department approval is necessary to register for thesis courses in the senior year.

In assigning second and third readers, the principal advisor shall play a primary role. Colleagues from other departments at Amherst or in the Five Colleges may serve as second and third readers. Only one member of a thesis committee may be from another department at Amherst or from the Five Colleges.

Candidates for Honors will normally take POSC 490. Students may request a third thesis course in either the fall or the spring and, with the approval of their advisor, register for 498D or 499. A first draft of the thesis will be submitted by the middle of January. At that time, the candidate's advisor, in consultation with a second reader, will evaluate the draft and determine whether it merits the candidate's continuing in the Honor's program in the second semester. Students who are informed that they cannot continue in the thesis program submit their work for a "special topics course" to be graded by the thesis advisor. Students continuing in the Honors program participate in a thesis defense with the first and third reader in late April.

101. Political Identities. [CP, GP] The assertion of group identities, based on language, region, religion, race, gender, sexuality, and class, among other variables, has increasingly animated politics cross-nationally. However, the extent to which identities become politicized varies enormously across time and place. We will explore what it means to describe an identity as political. This exercise entails assessing the conditions under which states, civil societies, and political societies recognize certain identities while ignoring or repressing others. In other words, it entails analyzing the ways in which political processes make and remake identities. What do groups gain and lose from identity-based movements? And what are the broader implications of identity-based movements for democratic politics?

Limited to 30 students. Fall semester. Professor Basu.

103. Secrets and Lies. [AP] Politics seems almost unimaginable without secrecy and lying. From the noble lie of Plato's *Republic* to Oliver North's claim that he lied to Congress in the name of a higher good, from the need to preserve secrets in the name of national security to the endless spinning of political campaigns, from President Kennedy's behavior during the Cuban missile crisis to current controversies concerning lies by the tobacco industry, from Freud's efforts to decode the secrets beneath civilized life to contemporary exposés of the private lives of politicians, politics and deception seem to go hand-in-hand. This course investigates how the practices of politics are informed by the keeping and telling of secrets, and the telling and exposing of lies. We will address

such questions as: When, if ever, is it right to lie or to breach confidences? When is it right to expose secrets and lies? Is it necessary to be prepared to lie in order to advance the cause of justice? Or, must we do justice justly? When is secrecy really necessary and when is it merely a pretext for Machiavellian manipulation? Are secrecy and deceit more prevalent in some kinds of regimes than in others? As we explore those questions we will discuss the place of candor and civility in politics; the relationship between the claims of privacy (e.g., the closeting of sexual desire) and secrecy and deception in public arenas; conspiracy theories as they are applied to politics; and the importance of secrecy in resistance and revolutionary movements. We will examine the treatment of secrecy and lying in political theory as well as their appearance in literature and popular culture, for example, *King Lear*, *Wag the Dog*, *Mr. Smith Goes to Washington*, *The Year of Living Dangerously*, and *Quiz Show*

Limited to 30 students. Omitted 2011-12. Professor Dumm.

104. The State. [CP, IR] Most humans live in territories that are controlled by a state. Why do different nations have different types of states? Why are some states more repressive than others, more war-prone than others, better promoters of development than others, more inclusive than others? How can we make sense of the varied reactions to state domination, ranging from active support to negotiated limits to apathy to vigorous contestation? Does globalization make states more or less democratic, more or less efficient, more or less able to promote development?

This course goes to the heart of current debates on the "state of the state." How significant is the state in an era in which its sovereignty is increasingly challenged both by global and domestic forces? What ought to be the proper role of the state in the twenty-first century? These questions are central to the current debates taking place—in the U.S. and abroad—on the extent to which countries should open up their economies, privatize social services, incorporate minorities and immigrants, recognize gay marriages, counterbalance U.S. pop culture, accommodate religious fundamentalism, etc. We will explore these questions by studying political theorists and empirical cases from around the world.

Limited to 30 students. Spring semester. Professor Corrales.

105. Politics, Statecraft, and the Art of Ruling. [AP, IR, PT] In the teaching of the classic philosophers, the central questions of politics are questions of justice: What are the grounds of our judgment on the things that are just or unjust, right or wrong? What is the nature of the just, or the best, political order? What measures would we be "justified" in imposing with the force of "law"? What is the nature of that regime we would seek to preserve in this country—or, on the other hand, what are the regimes that we would be justified in resisting in other places, even with the force of arms? The problem of judgment must point to the principles, or the standards, of judgment, and to an understanding that is distinctly philosophic. But political men and women also need a certain sense of the ways of the world: the things that hold people in alliance or impart a movement to events; the ways in which the character of politics is affected by the presence of bureaucracies or elections; the arts of persuasion; the strains of rendering judgments. And the knowledge of these things must depend on experience. In this style of introduction to political science, a central place will be given over to the study of statesmen and politicians: Lincoln, Churchill, Eisenhower, but also Kennedy, Johnson, Reagan. The course will draw us back to Aristotle and Plato, to Machiavelli and the American Founders, but then it will

also encompass the study of voting and campaigns, and the more recent politics of race and gender.

Limited to 30 students. Spring semester. Professor Arkes.

107. Leadership, Citizens and Democracy. [AP, CP] The paradox of American democracy, or of any democracy, is that effective self-government requires a perpetual struggle between the people and their leaders. Citizens must be active yet wary; governments must be effective yet accountable. The result is that democracy is frustrating and self-contradictory, even while it is the best, or the least bad system of government. In the world order, America's claim to an international leadership role is also based on a contradiction. The U.S. is simultaneously a Liberal Democracy and a Great Power, caught inevitably between democratic instincts and the responsibilities and temptations of having so much power.

Limited to 25 students. Omitted 2011-12. Professor Tiersky.

110. An Introduction to Political Theory. [PT] This course is an introduction to political theory, examining the assumptions that allow the various forms of politics to operate as they do. It is divided into three parts: The first investigates the problems of foundations—what politics is and where we can find its limits; the second explores the politics in our ordinary lives—the politics that determine how we interact with our families and friends, and how we choose to live in our private lives; the third deals with the costs that may come from sharing our world. Throughout, we will use a variety of resources—philosophic, literary, cultural, cinematic, and historical—to develop ways of engaging our political world, unraveling those very assumptions we choose to live by.

Fall semester. Visiting Professor Poe.

200. Introduction to American National Politics. [AP] This course focuses on the study of American national institutions of governance, including the presidency, the Congress, the courts, as well as political parties, some of the key concepts of American federalism, and the politics of governance, including the study of legislative processes, campaigns, political media, socio-economic elites and their influence on policymaking, and populist movements.

Spring semester. Professor Dumm.

207. The Home and the World: Women and Gender in South Asia. This course will study South Asian women and gender through key texts in film, literature, history and politics. How did colonialism and nationalism challenge the distinctions between the "home" and the "world" and bring about partitions which splintered once shared cultural practices? What consequences did this have for postcolonial politics? How do ethnic conflicts, religious nationalisms and state repression challenge conceptions of "home"? How have migrations, globalization and diasporas complicated relations between the home and the world? Texts will include Salman Rushdie's *Shalimar the Clown*, Ram Gopal Varma's epic film *Sarkar* and Partha Chatterjee's *The Nation and Its Fragments*.

Fall semester. Professors Basu and Shandilya.

212. Political Obligations. [PT] The mark of the polity, or the political order, has always been the presence of "law"—the capacity to make decisions that are binding, or obligatory, for everyone within the territory. The roots of obligation and law are the same: "ligare," to bind. When the law imposes a decision, it restricts personal freedom and displaces "private choice" in favor of a public obligation, an obligation applied uniformly or universally. The law may com-

mit us then on matters that run counter even to our own convictions, strongly held, about the things that are right or wrong, and even on matters of our private lives. The law may forbid people to discriminate on grounds of race even in their private businesses; the law may forbid abortions or, on the other hand, the law may compel the funding of abortions even by people who find them abhorrent. This state of affairs, this logic of the law, has always called out for justification, and in facing that question, we are led back to the original understanding of the connection between morality and law. The law can justify itself only if it can establish, as its ground, propositions about the things that are in principle right or wrong, just or unjust—which is to say, right or wrong, just or unjust, for others as well as ourselves. The questions of law and obligation then must point to the questions at the root of moral philosophy: What is the nature of the good or the just, and the grounds on which we may claim to “know” moral truths?

The course will proceed through a series of cases after it returns to the beginning of political philosophy and lays the groundwork for the argument. We will begin with Aristotle on the polis, and the debate between Abraham Lincoln and Stephen Douglas on “natural rights.” We will draw on Kant and Hume, on Thomas Reid and Bertrand Russell, as we seek to set the groundwork in place. The argument of the course will then be unfolded further, and tested, through a train of cases and problems: conscientious objection, the war in Vietnam, the obligation to rescue, the claims of privacy. And the culmination will come on the issues of abortion, euthanasia, and assisted suicide.

Fall semester. Professor Arkes.

213. World Politics. [IR] This is an introductory course which examines the interaction of military, political, economic, social and cultural forces in present-day world politics. Close attention is paid to the complex relationship between two central components of this system: great power relations and global capitalist dynamics. Among the topics covered are hegemonic stability and the rise and fall of the great powers, the changing role of state sovereignty, the strengths and weaknesses of international civil society, as well as the role of justice and international/transnational legal institutions in world politics. Other issues to be discussed include the relations of the world’s sole superpower (the United States) vis-à-vis the newly emerging geopolitical centers of power, namely the European Union, China, India and Russia, as well as such regions as the Middle East and Latin America. The course does not rely on a single theoretical framework; instead, we will follow in the path of such world classics as Kautsky, Sun Tzu, Thucydides, Clausewitz, Locke, Kant, and Karl Marx.

Limited to 30 students. Omitted 2011-12. Professor Machala.

217. Domestic Politics. This course will explore the domestic sphere as a site of politics. We will define the domestic sphere broadly, including politics in the home, private life, indigenous culture, and internal versus foreign affairs. The principle questions addressed will include: How does the boundary defining the private sphere shift over time and what are the forces driving these changes? How is the domestic sphere seen as a site of safety versus danger? What are the consequences of the intervention of state power and policing into private life? How are power relations within the private sphere interconnected with privilege and status in the public domain? Our attention will be focused on the social construction of gender, race and ethnic identities, and local/grassroots activities. A wide range of issues will be covered regarding the social organization of families, domestic violence, local/urban politics, the deinstitutionaliza-

tion of people with disabilities, disadvantaged communities, policing, political activism, and domestic and “homeland” security. The course will examine these issues primarily in the context of American politics and society.

Fall semester. Professor Bumiller.

218. The Social Organization of Law. (Offered as LJST 101 and POSC 218 [LP].) Law in the United State is everywhere, ordering the most minute details of daily life while at the same time making life and death judgments. Our law is many things at once—majestic and ordinary, monstrous and merciful, concerned with morality yet often righteously indifferent to moral argument. Powerful and important in social life, the law remains elusive and mysterious. This power and mystery is reflected in, and made possible by, a complex bureaucratic apparatus which translates words into deeds and rhetorical gestures into social practices.

This course will examine that apparatus. It will describe how the problems and possibilities of social organization shape law as well as how the social organization of law responds to persons of different classes, races and genders. We will attend to the peculiar way the American legal system deals with human suffering—with examples ranging from the legal treatment of persons living in poverty to the treatments of victims of sexual assault. How is law organized to cope with their pain? How are the actions of persons who inflict inquiries on others defined in legal terms? Here we will examine cases on self defense and capital punishment. Throughout, attention will be given to the practices of police, prosecutors, judges, and those who administer law’s complex bureaucratic apparatus.

Limited to 100 students. Fall semester. Professor Sarat.

222. Political Rhetoric. (Offered as POSC 222 [PT] and CLAS 222) Rhetoric is the art of persuasion, of using language—both written and oral—to convince others of one’s point of view. Yet many perceive such convincing as dangerous, especially to democracies where individual voice matters so much to politics. The line between persuasion and manipulation is not always clear, and the effects of crossing it can be incredibly corrosive. This course investigates the history and theory of political rhetoric. How and when should we be rhetorically persuasive? Which rhetorical techniques are persuasive and how do they operate? To what extent do rhetoric and persuasion determine our understanding of politics? When might persuasion prove dangerous to politics? This course revisits classical debates on the use and function of rhetoric in politics, as well as modern reflections on this tradition. The first section of the course addresses the thought of the three central figures in this debate—Plato, Aristotle, and Cicero. In close engagement with key texts of the rhetorical tradition, our task will be to uncover precisely how ancient conceptions of rhetoric developed, exploring how rhetoric was viewed as both dangerous and necessary to successful governance. Building on these models, the course will then examine more recent theoretical discussions, reflecting on the development of attitudes and ideas about the rhetorical craft in modern and contemporary political thought. These investigations allow us to discover the risks and rewards of persuasion for our own political lives.

Fall semester. Visiting Professor Poe and Professor van den Berg.

227. Women and Politics in Africa. (Offered as POSC 227 [GS, CP] and WAGS 261.) This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic,

social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of post-colonial African policies. This course will also explore case studies of specific African countries, with readings of novels and women's life histories as well as analysis by social scientists.

Omitted 2011-12.

232. Political Economy of Development. [CP, IR] This course surveys some of the principal themes in the political economy of lower-income countries. Questions will cover a broad terrain. What are the key characteristics of poor economies? Why did these countries fail to catch up economically with the West in the 20th century? Who are the key political actors? What are their beliefs, ideologies and motivations? What are their political constraints, locally, nationally and globally? We will review definitions of development, explanations for the wealth and poverty of nations, the role of ideas, positive and dysfunctional links between the state and business groups, the role of non-state actors, the causes and consequences of poverty, inequality, disease and corruption, the impact of financial globalization and trade opening, the role of the IMF and the World Bank, and the arguments of anti-developmentalists. We will look at the connection between regime type and development. (Are democracies at a disadvantage in promoting development?) We will also devote a couple of weeks to education in developing countries. We know education is a human good, but is it also an economic good? Does education stimulate economic growth? What are the obstacles to education expansion? We will not focus on a given region, but rather on themes. Familiarity with the politics or economics of some developing country is helpful but not necessary.

Limited to 25 students. Spring semester. Professor Corrales.

237. The American Founding. [PT, AP] Lincoln famously said at Gettysburg that the nation had been brought forth "four score and seven years" earlier. Counting back 87 years from Gettysburg brought the beginning of the republic to 1776, not 1789. The American Founding included the ingenious crafting of the Constitution, but the Founding, and the Union, did not begin with the Constitution. It began with the Declaration of Independence and the articulation of that "proposition" as Lincoln called it, which marked the character of the regime: "all men are created equal." From that proposition sprang the principle for government by consent, and as Lincoln and the Founders understood, the case in principle against slavery. Lincoln thought it a stroke of genius on the part of Jefferson that, on the occasion of a revolution, he inserted in the Declaration an "abstract truth applicable to all men and all times." And yet, now, that truth of the Declaration has become controversial; it is often denied on both sides of the political divide, by conservatives as well as liberals. But the claim for the Founders remains: if that central moral "truth" of the Declaration is not true, it may not be possible to give a coherent account of the American regime and the rights it was meant to secure.

The course will explore the writings and work of that uncommon generation that made the case for the American revolution and framed a "new order for the ages." The topics will include the political philosophy of "natural rights"; the debates during the Constitutional Convention in 1787, and during the contest over ratification; the Federalist and Anti-federalist papers; the political economy of the new Constitution; the jurisprudence of Alexander Hamilton, James

Wilson, and John Marshall; and some of the leading cases in the founding period of the Supreme Court.

Spring semester. Professor Arkes.

241. The American Constitution I: The Structure of Rights. [LP, AP] This course will focus on the questions arising from the relations of the three main institutions that define the structure of the national government under the Constitution. We will begin, at all times, with cases, but the cases will draw us back to the "first principles" of constitutional government, and to the logic that was built into the American Constitution. The topics will include: the standing of the President and Congress as interpreters of the Constitution; the authority of the Congress to counter the judgments—and alter the jurisdiction—of the federal courts on matters such as abortion and busing; the logic of "rights" and the regulation of "speech" (including such "symbolic expression" as the burning of crosses); and the original warning of the Federalists about the effect of the Bill of Rights in narrowing the range of our rights.

Omitted 2011-12. Professor Arkes.

242. The American Constitution II: Federalism, Privacy, and the "Equal Protection of the Laws." [LP, AP] In applying the Constitution to particular cases, it becomes necessary to appeal to certain "principles of law" that were antecedent to the Constitution—principles that existed before the Constitution, and which did not depend, for their authority, on the text of the Constitution. But in some cases it is necessary to appeal to principles that were peculiar to the government that was established in the "decision of 1787"; the decisions that framed a new government under a new Constitution. This course will try to illuminate that problem by considering the grounds on which the national government claims to vindicate certain rights by overriding the authority of the States and private institutions. Is the federal government obliged to act as a government of "second resort" after it becomes clear that the State and local governments will not act? Or may the federal government act in the first instance, for example, to bar discriminations based on race, and may it reach, with its authority, to private businesses, private clubs, even private households? The course will pursue these questions as it deals with a number of issues arising from the "equal protection of the laws"—most notably, with the problem of discriminations based on race and sex, with racial quotas and "reverse discrimination." In addition, the course will deal with such topics as: self-incrimination, the exclusionary rule, the regulation of "vices," and censorship over literature and the arts. (This course may be taken independently of POSC 241, The American Constitution I.)

Fall semester. Professor Arkes.

244. Global Women's Activism. (Offered as WAGS 244 and POSC 244.) Globally as well as locally, women are claiming a new voice in civil society by spearheading both egalitarian movements for social change and reactionary movements which would restore them to putatively traditional roles. They are prominent in local level community-based struggles but also in women's movements, perhaps the most international movements in the world today. This course will explore the varied expressions of women's activism at the grass roots, national and transnational levels. How is it influenced by the intervention of the state and international agencies? How is it affected by globalization? Among the issues and movements which we will address are struggles to redefine women's rights as human rights, women's activism in religious nationalism, the interna-

tional gay-lesbian movement, welfare rights activism, responses to state regulation, and campaigns around domestic violence. Our understanding of women's activism is informed by a richly comparative perspective and attention to cases from diverse regions of the world.

Omitted 2011-12. Professor Basu.

248. Cuba: The Politics of Extremism. [CP, IR] The study of Cuba's politics presents opportunities to address issues of universal concern to social scientists and humanists in general, not just Latin Americanists. When is it rational to be radical? Why has Cuban politics forced so many individuals to adopt extreme positions? What are the causes of radical revolutions? Is pre-revolutionary Cuba a case of too little development, uneven development or too rapid development? What is the role of leaders: Do they make history, are they the product of history, or are they the makers of unintended histories? Was the revolution inevitable? Was it necessary? How are new (radical) states constructed? What is the role of foreign actors, existing political institutions, ethnicity, nationalism, religion and sexuality in this process? How does a small nation manage to become influential in world affairs, even altering the behavior of superpowers? What are the conditions that account for the survival of authoritarianism? To what extent is the revolution capable of self-reform? Is the current intention of state leaders of pursuing closed politics with open economics viable? What are the most effective mechanisms to change the regime? Why does the embargo survive? Why did Cubans (at home and abroad) care about Elián González? Although the readings will be mostly from social scientists, the course also includes selections from primary sources, literary works and films (of Cuban and non-Cuban origin). As with almost everything in politics, there are more than just two sides to the issue of Cuba. One aim of the course is to expose the students to as many different sides as possible.

Limited to 30 students. Fall semester. Professor Corrales.

307. Gender and the Environment. (Offered as WAGS 307 and POSC 307 [GP]). This seminar will compare relationships between gender and the environment in a developed country, the U.S., and a developing country, India. We will look at the history of gender constructions of nature and natural resources and their relationship to environmental practices. We will examine the disproportionate impact of environmental destruction on women and children, particularly from poor and minority communities, as well as rapidly changing ideas and practices about environmental degradation and climate change. Among the topics we will consider are gender constructions in the history of each country's agricultural policies and their effects on attitudes and practices toward the land and other resources like minerals, water, and forests. We will analyze gender, land tenure, and the law as it affects resource control and allocation in India. We will look at related questions concerning the control of natural resources in the U.S. like the disputed ownership of the water of Lake Erie in an impoverished suburb of Detroit. We will explore women's roles in environmental struggles in both countries.

Scholars and aid workers have long observed that environmental destruction has differential impacts on men and women. Women are the major victims of natural disasters, like the Tsunami of 2002 and Hurricane Katrina in 2005. Environmental destruction affects women's health and reproduction in unique and dangerous ways. Pesticides and nuclear wastes cause birth defects, complications in labor, and toxic concentrations in women's breast milk. The growing

field of environmental justice has drawn attention to the significance of race in the location of hazardous waste facilities and the disproportionate number of people of color and women who are affected by workplace hazards. Following the earthquake in Haiti, after years of demands by women's activist groups, the U.N. decided for the first time to deliver aid directly to women because it recognized this was the most effective way of reaching the children who need it.

Omitted 2011-12. Professors Basu and Saxton.

310. American Politics/Foreign Policy. [AP, IR] The attacks of September 11, the continuing war in Iraq and America's growing relative industrial decline, have cast a long shadow over current U.S. foreign policy. But while these events dominate much of the news, the purpose of this course will not be to analyze any specific foreign policies, but, instead, to examine how foreign policy is made in the United States. We will explore the domestic political, socio-economic and cultural forces which have historically shaped major foreign policy debates as well as the grand strategies which have sustained America's role in world affairs. After familiarizing ourselves with the four main foreign policy ideological traditions (Jeffersonian, Hamiltonian, Jacksonian and Wilsonian), which typically compete for political dominance, we will scrutinize how the rules set in the Constitution structure the foreign policy making process. Special attention will be paid to the shifting and evolving power of the Presidency, Congress, the mass media, public opinion, elections, think-tanks, ethnic, religious and class-based lobbies and grass roots social movements. The course will also examine the rise of the power elite and the national security state, the role of the military and intelligence agencies, the power of secrecy and deception, and the significance of the political psychology of presidents and their key advisors, as well as the function of gender in the making of foreign policy.

Limited to 70 students. Omitted 2011-12. Professor Machala.

311. Case Studies in American Diplomacy. (Offered as HIST 256 [US] and POSC 311[AP, IR].) This course will combine the methods of diplomatic history and political science in examining critical moments and themes in American diplomacy. Our overall aim is to better understand the evolving position of the United States in world politics as well as domestic controversies over the character of America's global role. Specifically, we will assess the combined influence of racism and ethnicity as well as of religious and secular values and class interest on American diplomacy. We shall also investigate the major domestic political, social, economic and intellectual trends and impulses, (e.g., manifest destiny, isolationism and counter-isolationism, and containment) that have shaped American diplomacy; analyze competing visions for territorial conquests and interventions as advocated by various American elites; examine the methods used to extend the nation's borders, foreign trade and international influence and leadership; and seek to understand the impact of key foreign policy involvements and controversies on the character of the Presidency, Congress and party politics. Among the topics to be considered are the Federalist/Anti-Federalist debates over the scope of constitutional constraints on foreign policy, the Monroe Doctrine, the Mexican War, the imperialist/anti-imperialist debate, the great power diplomacies of Theodore Roosevelt, Woodrow Wilson and FDR, as well as key moments of American diplomacy during the Cold War (e.g., the origins of the Cold War, the Korean War, the Cuban Missile Crisis, the Vietnam War, and the end of the Cold War. One class meeting per week.

Limited to 35 students. Omitted 2011-12. Professors G. Levin and Machala.

312. Post-Cold War American Diplomacy. (Offered as POSC 312 and HIST 257 [US].) A 1992 still-classified Pentagon Defense Policy Guidance draft asserts that America's political and military mission in the post-cold war era will be to ensure that no rival superpower be allowed to emerge in world politics. This course will examine American foreign relations from the fall of the Berlin Wall to the present. We will study the similarities and differences in the styles of statecraft of all post-cold war U.S. administrations in producing, managing and sustaining America's unrivaled international position, which emerged in the aftermath of the collapse of the Soviet Union. While examining the debates between liberals and neoconservatives about America's role in the world both preceding and following the 9-11 attack, we will also discuss the extent to which these debates not only have shaped American foreign policy but also how they have influenced our domestic politics and vice versa. Among the other main themes to be examined: the strategic, tactical and humanitarian uses of military and other forms of power by each administration (e.g., towards Somalia, the Balkans, Iraq, Afghanistan); U.S. policy towards NATO and towards the world economy; U.S. policy towards Russia, China, the Middle East and Latin America; human, economic and political costs and benefits of American leadership in this period.

Preference given to students who have taken one of the following courses: POSC 213, 310, 311, 410; HIST 256. Limited to 30 students. Not open to first-year students. Omitted 2011-12. Professors G. Levin and Machala.

320. Rethinking Post-Colonial Nationalism. [CP] Nationalist fervor seemed likely to diminish once so-called Third World nations achieved independence. However, the past few years have witnessed the resurgence and transformation of nationalism in the post-colonial world. Where anti-colonial nationalist movements appeared to be progressive forces of social change, many contemporary forms of nationalism appear to be reactionary. Did nationalist leaders and theoreticians fail to identify the exclusionary qualities of earlier incarnations of nationalism? Were they blind to its chauvinism? Or has nationalism become increasingly intolerant? Was the first wave of nationalist movements excessively marked by European liberal influences? Or was it insufficiently committed to universal principles? We will explore expressions of nationalism in democratic, revolutionary, religious nationalist, and ethnic separatist movements in the post-colonial world.

Spring semester. Professor Basu.

332. Human Rights Activism. (Offered as WAGS 332 and POSC 332 [CP, GP].) This course is intended to give students a sense of the challenges and satisfactions involved in the practice of human rights work as well as a critical sense of how the discourses calling it forth developed and continue to evolve. We intend to provide specific historical and cultural context to selected areas in which human rights abuses of women and men have occurred, and to explore how differing traditions facilitate and inhibit activism within these areas. The semester will begin by exploring the historical growth of human rights discourse in Europe and the United States, culminating in the emergence of the post-World War II Universal Declaration. We will then turn to the proliferation of these discourses since the 1970s, including the growing importance of non-governmental organizations, many of them internationally based, the use of human rights discourse by a wide range of groups, and expanding meanings of human rights including new conceptions of women's human rights. The third

part of the course will explore criticisms of human rights discourses, particularly the charge that for all their claims to universalism, these discourses reflect the values of European Enlightenment traditions which are inimical to conceptions of rights and justice that are grounded in culture and religion. Throughout the course, rights' workers will discuss their own experiences, abroad and in the U.S., and reflect on the relationship between their work and formal human rights discourse.

Omitted 2011-12. Professors Basu and Saxton.

334. American Political Thought. [AP, PT] This course is a study of aspects of the canon of American political thought. While examining the roots of American thought in Puritanism and Quakerism, the primary focus will be on American transcendentalism and its impact on subsequent thought. Among those whose works we are likely to consider are Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Walt Whitman, W.E.B. DuBois, William James, Jane Addams, John Dewey, Martin Luther King, Hannah Arendt, Richard Rorty, and Stanley Cavell.

Not open to first-year students. Fall semester. Professor Dumm.

335. Modern Political Thought. [PT] This course surveys the development of key political concepts in modern Western thought. These include new conceptions of political rationality and affect (how we think and feel about our politics), as well as reconceptualizations of equality and liberty in a world of rapidly changing economic conditions and social mobility. The course begins with recent and contrasting views (Hannah Arendt, Leo Strauss) on what constitutes the basis for political action in the modern world: whether tradition is the only legitimate measure of political action, or if there are preferable standards by which to justify politics. Then, as a means to explain this problematic, the course will examine critical philosophical engagements on the historical appearance of modern political concepts. We will trace these paradigmatic shifts as they begin to surface in late 18th- and 19th-century European thought (evidenced in the writings of Kant, Hegel, Marx, and Nietzsche amongst others), on through to the consequent political outcomes of such transformations in 20th-century politics. Through close textual readings and contextual analysis we will engage in a systematic comparison of our assumptions about politics with those expressed in these philosophical debates. And, in so doing, we will attempt to further our understanding of contemporary politics and the political problems requisite to our own political practices.

Spring semester. Visiting Professor Poe.

345. Contemporary Europe. Offered as POSC 345 [CP, IR] and EUST 345.) Decline and renewal of Europe. An analysis of Europe's role in the world order and the European Union (EU). What are Europe's strengths and weaknesses as an international power? Does Europe meet its responsibilities or is it content to be a free rider on the ambitions and policies of other countries? What is the European Union and what are its successes and failures? What is the relationship between various European countries and the EU, between national sovereignty and European integration? Is more European integration still the future of Europe or is there now "enough Europe"?

Limited to 25 students. Not open to first-year students. Fall semester. Professor Tiersky.

351. The Political Economy of Petro States: Venezuela Compared. [CP, IR] This is a modified version of POSC 232, The Political Economy of Development. The first half of the course is identical to 232, but the second half will have a different focus: the political economy of oil. This section will explore the extent to which oil is a "resource curse," the neo-structuralist notion that an abundance of a natural resource, in this case oil, is detrimental for development because it distorts economic incentives (away from diversification) and distorts politics (by facilitating corruption, raising the stakes of power-holding, increasing the chance for abuse of state power, and weakening society's capacity to hold the state accountable). We will examine these hypotheses by focusing on Venezuela, one of the world's leading oil producers. Until the 1980s, Venezuela was considered an example of democratization. In the 1990s, Venezuela became instead a paradigmatic case of policy incoherence. In the early 2000s, under the Hugo Chávez administration, Venezuela became a case of political polarization, and some argue, rising authoritarianism. The second half of this course will assess whether the resource-curse theory provides the best account of Venezuela's politics since the 1980s. To address this question, we will: (1) compare the resource-curse argument with other competing theories of development that might account for Venezuelan politics; and (2) compare the Venezuelan case with other cases in Latin America, Asia, the Middle East, and Africa. *This course fulfills requirements for the Five College Certificates in Latin American Studies and International Relations.*

Not open to students who have taken POSC 232. Limited to 35 students. Omitted 2011-12. Professor Corrales.

354. The Political Theory of Home. Home is supposed to be a refuge, the place where they have to take you in, as Frost once put it, but as he also knew, it is a place of conflict and death as much as comfort and birth. We are hidden from the world in our homes, but we also take pride in our homes, however modest, or even in their modesty. Home is a place of personal remembrance where we do not fight the battles of immortality, but instead follow another way through life, a parallel imagining of where and how we may be in the world, and away from the world. It is the most private of places, and a site of privation because of that. It is the *oikos*, (the household, where economy began) not the *polis* (the public place of political argument). And yet home is of political significance paradoxically, because it is supposed to be a refuge from the storms of politics—hence, for instance, the creation of the Department of Homeland Security as a reassurance to the American people following the terrorist attack of 9/11. In this course, we will explore the idea of home and its political significance in Western thought. Among the authors we will study will be Homer, Virgil, Books of Genesis, Exodus, and Ruth, Fustel de Coulanges, Vico, Shakespeare, Heidegger, Said, Winthrop, Thoreau, Jefferson, Addams, Laura Ingalls Wilder, and Pogue Harrison.

Requisite: One introductory Political Science course or its equivalent. Limited to 20 students. Omitted 2011-12. Professor Dumm.

356. Regulating Citizenship. [AP, PT] This course considers a fundamental issue that faces all democratic societies: How do we decide when and whether to include or exclude individuals from the rights and privileges of citizenship? In the context of immigration policy, this is an issue of state power to control boundaries and preserve national identity. The state also exercises penal power that justifies segregating and/or denying privileges to individuals faced with

criminal sanctions. Citizenship is regulated not only through the direct exercise of force by the state, but also by educational systems, social norms, and private organizations. Exclusion is also the result of poverty, disability, and discrimination based on gender, race, age, and ethnic identity. This course will describe and examine the many forms of exclusion and inclusion that occur in contemporary democracies and raise questions about the purpose and justice of these processes. We will also explore models of social change that would promote more inclusive societies. This course will be conducted inside a correctional facility and enroll an equal number of Amherst students and residents of the facility. Permission to enroll will be granted on the basis of a questionnaire and personal interview with the instructor.

Admission with consent of the instructor. Limited to 12 students. Omitted 2011-12. Professor Bumiller.

359. The Politics of Moral Reasoning. [GP, PT] This course is an exploration of the connections between the experience of ordinary life and the judgments humans and citizens make concerning good and bad, and competing goods. We will use as the core text Stanley Cavell's *Cities of Words*, which organizes themes concerning moral reasoning around a series of thinkers—Emerson, Aristotle, Plato, Rawls, Nietzsche, Locke, Mill and others—and couples each thinker with a movie from the classic age of American cinema. While we will be relying on Cavell's study as a primary source, students will also be reading essays by the thinkers Cavell identifies. Each week we will discuss the reading in the first class exclusively, and then screen the film prior to the second class meeting, when we will broaden the discussion.

Not open to first-year students. Omitted 2011-12. Professor Dumm.

360. Punishment, Politics, and Culture. [AP, LP] Other than war, punishment is the most dramatic manifestation of state power. Whom a society punishes and how it punishes are key political questions as well as indicators of its character and the character of the people in whose name it acts. This course will explore the connections between punishment and politics with particular reference to the contemporary American situation. We will consider the ways crime and punishment have been politicized in recent national elections as well as the racialization of punishment in the United States. We will ask whether we punish too much and too severely, or too little and too leniently. We will examine particular modalities of punishment, e.g., maximum security prisons, torture, the death penalty, and inquire about the character of those charged with imposing those punishments, e.g., prison guards, executioners, etc. Among the questions we will discuss are: Does punishment express our noblest aspirations for justice or our basest desires for vengeance? Can it ever be an adequate expression of, or response to, the pain of victims of crime? When is it appropriate to forgive rather than punish? We will consider these questions in the context of arguments about the right way to deal with juvenile offenders, drug offenders, sexual predators ("Megan's Law"), rapists, and murderers. We will, in addition, discuss the meaning of punishment by examining its treatment in literature and popular culture. Readings may include selections from *The Book of Job*, Greek tragedy, Kafka, Nietzsche, Freud, George Herbert Mead, and contemporary treatments of punishment such as Foucault's *Discipline and Punish*, Butterfield's *All God's Children*, Scarry's *Body in Pain*, Garland's *Punishment in Modern Society*, Hart's *Punishment and Reasonability*, and Mailer's *Executioner's*

Song. Films may include *The Shawshank Redemption*, *Dead Man Walking*, *Mrs. Sof-fel*, *Minority Report*, and *One Flew Over the Cuckoo's Nest*

Limited to 15 students. Spring semester. Professor Sarat.

372. Culture and Politics in 20th-Century Europe. (Offered as POSC 372 [CP, IR] and EUST 372.) This seminar discusses political ideas, ideologies and political culture in 20th-century Europe. Some themes are Nationalism; Marxism, Socialism and Communism; Fascism; anti-Semitism; Existentialism; the "Century of Total War"; the year 1968; Pope John Paul II; Soccer Hooliganism; "The Idea of Europe," and the question of whether there is a "European identity." Throughout the course, ideas are connected to historical context. The syllabus is a mix of books and films.

Preference to Political Science and European Studies majors, and juniors and seniors. Limited to 20 students. Omitted 2011-12. Professor Tiersky.

387. Political Thought and Statecraft of Abraham Lincoln. [LP, PT] This seminar will study the statesmanship of Lincoln, and it will weave together two strands, which accord with different parts in the understanding of the statesman. First, there is the understanding of the ends of political life and the grounds of moral judgment. Here, we would consider Lincoln's reflection on the character of the American republic, the principles that mark a lawful regime, and the crisis of principle posed in "the house divided." But second, there is the understanding drawn from the actual experience of politics, the understanding that informs the prudence of the political man as he seeks to gain his ends, or apply his principles, in a party. The main materials will be supplied by the writings of Lincoln: the speeches, the extended debates with Stephen Douglas, the presidential messages and papers of State. The problem of his statesmanship will be carried over then to his exercise of the war powers, his direction of the military, and his conduct of diplomacy. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One of the POSC 212, 218, 241, 242. Limited to 25 students. Omitted 2011-12. Professor Arkes.

401. Fanaticism. [PT] Many perceive a dangerous rise in radically Utopian politics, often described as "fanaticism." Against the backdrop of increased ethnic and nationalist violence, authoritarianism, and declining safeguards for human rights, fanaticism is considered a fundamental impediment to well-functioning democratic politics. Yet, if such a concept is to have the theoretical force policy makers and theorists would like, more clarity is needed regarding what fanaticism is and how it operates. This course examines the history of fanaticism as a political concept. In particular, we will explore theoretical critiques of fanaticism, especially as the concept developed in relation to the history of liberal democracy. The first half of the course explores the emergence of fanaticism as a political—not merely as a religious—idea. Engaging Enlightenment debates on civil society, toleration, and public passions, this section of the course should highlight how fanaticism came to be re-conceived in modern political thought. Here we will explore the traditionally perceived dangers of fanaticism to democratic politics. The second half of the course questions the conceptual costs of this redefinition. Who are political fanatics? What are the political (and psychological) consequences to us in labeling others as fanatics? How might we distinguish between fundamentalism and fanaticism? Is fanaticism necessary to define the extant parameters of toleration or civil society? Is

fanaticism always dangerous to democratic politics? Ultimately, this inquiry into the genealogy of fanaticism is designed to test our assumptions about what fanaticism is as a political idea and how it operates in contemporary political thought.

Spring semester. Visiting Professor Poe.

410. International Relations and Foreign-Policy Theories. There is an extremely wide variety of ways to study a subject as diverse, complex and fascinating as the U.S. foreign policy. The scope of the subject is vast and the literature is enormous. Although the current trend in the academy is towards the erosion of methodological boundaries both between subfields of political science and political science as a whole and other social science disciplines, the dominant foreign policy theories still tend to concentrate primarily on state-to-state relations and/or on the ability of statesmen and decision-making elites to understand the exigencies of international relations. The main objective of this course is to critically examine the strength and weakness of these dominant foreign policy theories by exposing them to the trends in the relevant areas of contemporary social science.

Admission with consent of the instructor. Not open to first-year students. Limited to 15 students. Omitted 2011-12. Professor Machala.

413. The Political Theory of Globalization. [IR, PT] "Globalization" can mean many things. To some, it means equal integration of individual societies into worldwide political, economic and cultural processes. To others it means accentuated uneven economic development, accompanied by cultural imperialism, which merely exaggerates the political dependence of "peripheral" on "core" societies. For still others, globalization is shorthand for the social and cultural changes that follow when societies become linked with and, in an escalating way, dependent upon the world capitalist market. The idea that underlies these multiple meanings of globalization is the radical intensification of worldwide social relations and the lifting of social activities out of local and national conditions. The course will examine the major theoretical discourses raised by this idea, such as (1) the effect of globalizing material production on the formation of post-liberal democracy, (2) the nexus between globalizing cultural production and the politics of cosmopolitanism and "otherness," (3) the impact of globalizing communication technologies and mass consumerism on the formation of transnational "gated class communities," and (4) the relationship between the globalization of transnational class conflicts/interests/identities and transnational governance. We will also explore the connection between "late global capitalism" and liberal arts education in legitimizing the current global class dynamics. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: Two courses—one from each cluster or their equivalent: (a) POSC 213, 232, 244, 312, 320, 332, 345, 468, and 489. Limited to 20 students. Omitted 2011-12. Professor Machala

415. Taking Marx Seriously. [PT] Should Marx be given yet another chance? Is there anything left to gain by returning to texts whose earnest exegesis has occupied countless interpreters, both friendly and hostile, for generations? Has Marx's credibility survived the global debacle of those regimes and movements which drew inspiration from his work, however poorly they understood it? Or, conversely, have we entered a new era in which post-Marxism has joined

a host of other "post-"phenomena? This seminar will deal with these and related questions in the context of a close and critical reading of Marx's texts. The main themes we will discuss include Marx's conception of capitalist modernity, material and intellectual production, power, class conflicts and social consciousness, and his critique of alienation, bourgeois freedom and representative democracy. We will also examine Marx's theories of historical progress, capitalist exploitation, globalization and human emancipation. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Two of POSC 213, 413, 480. Limited to 15 students. Omitted 2011-12. Professor Machala.

468. Globalization, Social Movements and Human Rights. (Offered as POSC 468 [CP, IR] and WAGS 468.) This seminar will explore the changing trajectories of social movements amidst economic, political and cultural globalization. Social movements have organized in opposition to the environmental destruction, increased class inequalities and diminished accountability of nation states that have often accompanied the global spread of capitalism. Globalization from above has given rise to globalization from below as activists have organized transnationally, employing new technologies of communication and appealing to universal human rights. However, in organizing transnationally and appealing to universal principles, activists may find their energies displaced from local to transnational arenas, from substantive to procedural inequalities, and from grass roots activism to routinized activity within the judicial process. We will consider the extent to which globalization heightens divisions between universalistic and particularistic movements or contributes to the creation of a global civil society which can protect and extend human rights. We will examine women's movements, environmental movements, and democracy movements in several regions of the world. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One of POSC 213, 320, 311, 248, 413, or 474. Limited to 25 students. Omitted 2011-12. Professor Basu.

474. Norms, Rights, and Social Justice: Feminists, Disability Rights Activists and the Poor at the Boundaries of the Law. (Offered as POSC 474 [GP, LP] and LJST 374.) This seminar explores how the civil rights movement began a process of social change and identity-based activism. We evaluate the successes and failures of "excluded" groups' efforts to use the law. We primarily focus on the recent scholarship of theorists, legal professionals, and activists to define "post-identity politics" strategies and to counteract the social processes that "normalize" persons on the basis of gender, sexuality, disability, and class. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: One introductory Political Science course or its equivalent. Limited to 15 students. Fall semester. Professor Bumiller.

475. Problems of International Politics. [CP, IR] The topic until further notice will be "Gorbachev, the End of the Cold War and the Collapse of the Soviet Union." When Mikhail Gorbachev became its leader in 1985, the Soviet Union, while plagued by internal and external troubles, was still one of the world's two superpowers. By 1991, the cold war was over, and on the day he left the Kremlin for the last time, December 25, 1991, the USSR ceased to exist. Of course, Gorbachev was not solely responsible for this upheaval. Developments in the USSR and the world prepared the way. But he set decisive change in motion, and no

one else in the Soviet leadership would have done so. This course is therefore a case study of the impact of personality on politics, but also of the limits of that impact, and of the importance of other causes (economic, political, social, ideological, international) of events that changed the world. *This course fulfills the requirement for an advanced seminar in Political Science.*

Admission with consent of the instructor. Limited to 20 students. Spring semester. Professor Taubman.

479. Seminar on War and Peace. [IR, PT] A conceptual and theoretical study of war and peace. The course is not a history of war or a policy study of wars today. The seminar considers a variety of cases across time and space to examine the causes and consequences of war and the possibilities of peace. Readings range from classical sources to contemporary debates, including Euripides, Quintus Curtius Rufus, Kant, Clausewitz, Sun Tsu, Margaret Mead, Gandhi; K. Waltz, Michael Walzer, and the Geneva Conventions. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Students should have some relevant background in the study of international relations, moral aspects of political life and/or international law. Limited to 15 students. Not open to first-year students. Omitted 2011-12. Professor Tiersky.

480. Contemporary Political Theory. [PT] A consideration of twentieth- and twenty-first-century Western political theory. Topics to be considered include the fate of modernity, identity and difference, power, representation, freedom, and the state. This year's readings may include works by the following authors: Freud, Weber, Benjamin, Heidegger, Arendt, Derrida, Foucault, Berlin, Butler, Connolly, and Agamben. *This course fulfills the requirement for an advanced seminar in Political Science.*

Limited to 20 students. Spring semester. Professor Dumm.

482. United States Foreign Policy: Democracy and Human Rights. [IR, AP] Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the United States have on the development of democracy around the world and the emergence of—and compliance with—international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies and seeks to uncover the range of political, economic, cultural and geo-strategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to a broad range of contemporary human rights and democracy issues with special attention given to analyzing and comparing the post-Cold War state-building efforts in the Balkans, Iraq, and Afghanistan. Previous course work relating to international relations, American politics or foreign policy, or political theory required. *This course fulfills the requirement for advanced seminar in Political Science.*

Admission with consent of the instructor. Omitted 2011-12.

484. Seminar on International Politics: Global Resource Politics. [IR] An intensive investigation of new and emerging problems in international peace and security affairs. We will examine such issues as: international terrorism; global resource competition; the security implications of globalization; international migrations; transboundary environmental problems; illegal trafficking in guns, drugs, and people. Participants in the seminar will be required to

choose a particular problem for in-depth investigation, entailing a study of the nature and evolution of the problem, the existing international response to it, and proposals for its solution. Students will prepare a major paper on the topic and give an oral presentation to the class on their findings. *This course fulfills the requirement for an advanced seminar in Political Science.*

Limited to 25 students. Omitted 2011-12.

485. States of Poverty. (Offered as POSC 485 [AP, GP] and WAGS 485.) In this course the students will examine the role of the modern welfare state in people's everyday lives. We will study the historical growth and retrenchment of the modern welfare state in the United States and other Western democracies. The course will critically examine the ideologies of "dependency" and the role of the state as an agent of social control. In particular, we will study the ways in which state action has implications for gender identities. In this course we will analyze the construction of social problems linked to states of poverty, including hunger, homelessness, health care, disability, discrimination, and violence. We will ask how these conditions disproportionately affect the lives of women and children. We will take a broad view of the interventions of the welfare state by considering not only the impact of public assistance and social service programs, but the role of the police, family courts, therapeutic professionals, and schools in creating and responding to the conditions of impoverishment. The work of the seminar will culminate in the production of a research paper and students will be given the option of incorporating field work into the independent project. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Some previous exposure to background material. Admission with consent of the instructor. Limited to 20 students. Omitted 2011-12. Professor Bumiller.

486. U.S.-Latin American Relations. [CP, IR] Can small and non-powerful nations ever profit from a relationship with a more powerful hegemon? Who gains and who loses in this type of asymmetrical relationship? This seminar attempts to answer these questions by looking at the relations between the U.S. and Latin American nations. The seminar begins by presenting different ways in which intellectuals have tried to conceptualize and analyze the relations between the U.S. and Latin America. These approaches are then applied to different dimensions of the relationship: (1) intra-hemispheric relations prior to World War II (the sources of U.S. interventionism and the response of Latin America); (2) political and security issues after World War II (the role of the Cold War in the hemisphere and U.S. reaction to instability in the region, with special emphasis on Cuba in the early 1960s, Peru in the late 1960s, Chile in the early 1970s, The Falklands War and Nicaragua in the 1980s); and (3) economic and business issues (the politics of foreign direct investment and trade, and the debt crisis in the 1980s). Finally, we examine contemporary trends: the emerging hemispheric convergence, economic integration, drug trade, immigration, the defense of democracy regime, and the re-emergence of multilateral interventionism. *This course fulfills the requirement for an advanced seminar in political science.*

Requisite: POSC 213 or its equivalent. Admission with consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Corrales.

489. Markets and Democracy in Latin America. [CP, IR] In the 1980s an unprecedented process of change began in Latin America: nations turned toward democracy and the market. This seminar explores the literature on regime and

economic change and, at the same time, encourages students to think about ways to study the post-reform period. The seminar begins by looking at the situation prior to the transition: the sources of Latin America's over expanded state, economic decay, political instability, and democratic deficit. The seminar then focuses directly on the processes of transition, paying particular attention to the challenges encountered. It explores, theoretically and empirically, the extent to which democracy and markets are compatible. The seminar then places Latin America's process of change in a global context: comparisons will be drawn with Asian and post-Socialist European cases. The seminar concludes with an overview of current shortcomings of the transition: Latin America's remaining international vulnerability (the Tequila Crisis of 1995 and the Asian Flu of 1997), the rise of crime, drug trade, and neopopulism, the cleavage between nationalists and internationalists, the prospects for further deepening of reforms and the political backlash against reforms in the 2000s. *This course fulfills the requirements of an advanced seminar in Political Science.*

Requisite: Some background in the economics and politics of developing areas. Limited to 15 students. Not open to first- and second-year students. Omitted 2011-12. Professor Corrales.

490. Special Topics. Fall and spring semesters.

498D. Senior Departmental Honors. Totaling three full courses, usually a double course in the fall and one regular course in the spring.

Open to seniors who have satisfied the necessary requirements. Fall semester. The Department.

499. Senior Departmental Honors. Totaling three full courses, usually a double course in the fall and one regular course in the spring.

Open to seniors who have satisfied the necessary requirements. Spring semester. The Department.

RELATED COURSES

Murder. See LJST 120.

PREMEDICAL STUDIES

Amherst College has no premedical major. Students interested in careers in medicine may major in any subject, while also completing medical school admission requirements. Entrance requirements for most medical schools will be satisfied by taking the following courses: MATH 111, or MATH 105 and 106; CHEM 151 or 155, and CHEM 161, 221, 231; PHYS 116 and 117, or PHYS 123 and 124; BIOL 181 and 191, or any two Biology courses with laboratory; and two English courses. Students interested in medicine or other health professions are supported by Dean Richard Aronson, the Health Professions Advisor in the Career Center, and by a faculty Health Professions Committee chaired by Professor William Loinaz. All students considering careers in medicine should read the *Amherst College Guide for Premedical Students*, which has extensive information about preparation for health careers and suggestions about scheduling course requirements. The Guide may be found on the College's Website under Career Center.

PSYCHOLOGY

Professors Aries, Demorest, Hart, Olvert†, Raskin‡ and Sanderson‡; Associate Professors Baird, Schulkind‡, and Turgeon (Chair); Visiting Assistant Professor Mendoza; Five College Mellon Postdoctoral Fellow Savatore; Visiting Professor Halgin; Visiting Lecturers Foels and Rahhol.

Major Program. The Psychology major is designed to ensure a comprehensive understanding of the content of the discipline and the skills required to work within it. Psychology majors graduating in 2012 are required to elect ten full courses, including PSYC 100, 122 and 212, by the end of the sophomore year. Beginning with the class of 2013, students must complete nine courses, including PSYC 100 and PSYC 122 by the end of the sophomore year. Students may place out of PSYC 100 by scoring a 4 or 5 on the Psychology Advanced Placement exam, scoring 5 or better on the Psychology International Baccalaureate exam, or completing an introductory psychology course at another college or university. Students who place out of PSYC 100 must replace that course with an additional course to reach the number required for the major.

Additionally, to provide a thorough understanding of fundamental areas within psychology, students must choose at least one intermediate course from each of the three areas below (Members of the classes of 2012 should check the department web page for the specific distribution requirements that apply to them.):

Area 1: Behavioral Neuroscience (PSYC 212), Introduction to Neuroscience (PSYC 226)

Area 2: Developmental Psychology (PSYC 227), Cognitive Psychology (PSYC 233), Psychology of Aging (PSYC 236)

Area 3: Social Psychology (PSYC 220), Personality (PSYC 221), Abnormal Psychology (PSYC 228)

To provide vertical depth in the major, students must also choose at least one advanced course from two of the following five areas (members of the class of 2012 should consult with a member of the department as the categorization of some seminars has changed):

Area 1: Biological: Psychopharmacology (PSYC 325), Neurophysiology of Motivation (PSYC 356), Hormones and Behavior (PSYC 359), Developmental Psychobiology (PSYC 360);

Area 2: Clinical: History of Psychiatry (PSYC 357), Psychopathology (PSYC 371);

Area 3: Cognitive: Music Cognition (PSYC 366), Autobiographical Memory (PSYC 368);

Area 4: Personality: Psychobiography (PSYC 338), Psychological Assessment (PSYC 353);

Area 5: Social: Stereotypes and Prejudice (PSYC 337), Close Relationships (PSYC 354), Psychology and the Law (PSYC 363).

Students may complete the required number of courses by taking additional intermediate or advanced courses and/or by taking any of the following electives: Psychology of Food and Eating Disorders (PSYC 217), Adolescence (PSYC 232), Memory (PSYC 234), Sports Psychology (PSYC 235), Sex Role So-

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

cialization (PSYC 240), Gender, the Brain and Behavior (PSYC 243), Environmental Psychology (PSYC 246), Health Psychology (PSYC 247), Social Cognition (PSYC 251). Special Topics classes (PSYC 397) and thesis work (PSYC 497) also count as elective courses towards the major.

Departmental Honors Research. A limited number of majors will engage in honors research under the direction of a faculty member during their senior year. Honors research involves credit for three courses (usually one course credit during the fall and two credits during the spring semester) and culminates in a thesis. These three courses count towards the nine classes required for the major. The thesis usually involves both a review of the previous literature pertinent to the selected area of inquiry and a report of the methods and results of a study designed and conducted by the student. Theses that are an in-depth investigation into a field of psychology, yet do not include the collection of data, may also be available. Any student interested in pursuing honors research in psychology should discuss possible topics with appropriate faculty before preregistration in the second semester of the junior year. Students seeking to do Departmental Honors work must have a College-wide grade average of B+ or above.

100. Introduction to Psychology. An introduction to the nature of psychological inquiry regarding the origins, variability, and change of human behavior. As such, the course focuses on the nature-nurture controversy, the processes associated with cognitive and emotional development, the role of personal characteristics and situational conditions in shaping behavior, and various approaches to psychotherapy.

Limited to 40 students per section. Fall semester: Professors Raskin and Five College Fellow Salvatore. Spring semester: Professor Baird and Visiting Professor Mendoza.

122. Statistics and Experimental Design. An introduction to and critical consideration of experimental methodology in psychology. Topics will include the formation of testable hypotheses, the selection and implementation of appropriate procedures, the statistical description and analysis of experimental data, and the interpretation of results. Articles from the experimental journals and popular literature will illustrate and interrelate these topics and provide a survey of experimental techniques and content areas. Three hours of lecture and 3 hours of laboratory per week.

Requisite: PSYC 100 or consent of the instructor. Limited to 30 students per section. Spring semester. Professors Schulkind, Demorest, and Mendoza.

212. Behavioral Neuroscience. This course will examine how brain function regulates a broad range of mental processes and behaviors. We will discuss how neurons work and how the brain obtains information about the environment (sensory systems), regulates an organism's response to the environment (motor systems), controls basic functions necessary for survival such as eating, drinking, sex, and sleep, and mediates higher cognitive function such as memory and language. We will also consider the consequences of brain malfunction as manifested in various forms of disease and mental illness.

Requisite: PSYC 100 or consent of the instructor. Limited to 75 students. Fall semester: Professor Turgeon. Spring semester: Professor Baird.

217. Psychology of Food and Eating Disorders. Food shapes our lives in many ways that extend far beyond mere ingestive acts. Through a broad survey of

basic and clinical research literature, we will explore how foods and food issues imbue our bodies, minds, and relationships. We will consider biological and psychological perspectives on various aspects of eating such as metabolism, neural mechanisms of hunger and satiety, metabolic disorders, dieting, pica, failure to thrive, starvation, taste preference and aversion, obesity, anxiety and depression relief, food taboos, bulimia, and the anorexias. Strong emphasis will be placed on biological mechanisms and controlled laboratory research with both human and animal subjects.

Requisite: PSYC 100 or 212, or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Baird.

220. Social Psychology. The individual's behavior as it is influenced by other people and by the social environment. The major aim of the course is to provide an overview of the wide-ranging concerns characterizing social psychology from both a substantive and a methodological perspective. Topics include person perception, attitude change, interpersonal attraction, conformity, altruism, group dynamics, and prejudice. In addition to substantive issues, the course is designed to introduce students to the appropriate research data analysis procedures.

Requisite: PSYC 100 or consent of the instructor. Limited to 40 students. Fall semester. Visiting Professor Mendoza.

221. Personality Psychology. A consideration of theory and methods directed at understanding those characteristics of the person related to individually distinctive ways of experiencing and behaving. Prominent theoretical perspectives will be examined in an effort to integrate this diverse literature and to determine the directions in which this field of inquiry is moving. These theories will also be applied to case histories to examine their value in personality assessment.

Requisite: PSYC 100 or consent of the instructor. Limited to 40 students. Fall semester. Professor Demorest.

226. Introduction to Neuroscience. (Offered as NEUR 226 and PSYC 226.) An introduction to the structure and function of the nervous system, this course will explore the neural bases of behavior at the cellular and systems levels. Basic topics in neurobiology, neuroanatomy and physiological psychology will be covered with an emphasis on understanding how neuroscientists approach the study of the nervous system. Three class hours and four hours of laboratory per week.

Requisite: PSYC 212 or BIOL 181 or 191. Limited to 36 students. Spring semester. Professor Turgeon.

227. Developmental Psychology. A study of human development across the life span with emphasis upon the general characteristics of various stages of development from birth to adolescence and upon determinants of the developmental process.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 25 students. Spring semester. Professor Olver.

228. Abnormal Psychology. A review of various forms of psychopathology including addictive, adjustment, anxiety, childhood, dissociative, impulse control, mood, organic, personality, psychophysiological, schizophrenic, and sexual disorders. Based on a review of contemporary research findings, lectures and discussion will focus on the most relevant approaches for understanding, diagnosing, and treating psychological disorders. The biopsychosocial model will serve as a basis for explaining the etiology of psychological disorders, and

discussion will focus on empirically supported interventions for treating these conditions.

Requisite: PSYC 100 or 212, or consent of the instructor. Limited to 40 students. Fall semester. Visiting Professor Halgin (University of Massachusetts).

232. Psychology of Adolescence. This course will focus on the issues of personal and social changes and continuities which accompany and follow physiological puberty. Topics to be covered include physical development, autonomy, identity, intimacy, and relationship to the community. The course will present cross-cultural perspectives on adolescence, as well as its variations in American society. Both theoretical and empirical literature will be examined.

Requisite: PSYC 100 or permission of instructor. Limited to 25 students. Spring semester. Professor Aries.

233. Cognitive Psychology. This course will examine how the mind extracts information from the environment, stores it for later use, and then retrieves it when it becomes useful. Initially, we will discuss how our eyes, ears, and brain turn light and sound into colors, objects, speech, and music. Next, we will look at how memory is organized and how it is used to accomplish a variety of tasks. Several memory models will be proposed and evaluated: Is our brain a large filing cabinet? a sophisticated computer? We will then apply these principles to understand issues like intelligence, thinking, and problem-solving. Throughout the course, we will discuss how damage to various parts of the brain affects our ability to learn and remember.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 40 students. Spring semester. Professor Schulkind.

234. Memory. This course will provide a comprehensive overview of the study of memory. We will begin by examining empirical research on memory for different kinds of content: factual information vs. personal events vs. cognitive skills. This research will be used to evaluate several contemporary models of memory. From there, we will examine how memory theories have been applied to understanding "real world" issues such as eyewitness testimony, and the false/recovered memory debate. We will also discuss developmental changes in memory-from infancy to old age. We will supplement our analysis of memory with evidence from the rapidly growing field of cognitive neuroscience.

Requisite: PSYC 100 or consent of the instructor. Limited to 40 students. Omitted 2011-12. Professor Schulkind.

235. Sports Psychology. The field of sports psychology examines psychological variables that impact athletic participation and behavior. This course introduces students to theories and research across diverse areas of psychology, including social, cognitive, developmental, and clinical. Topics will include the role of goals and equity in providing motivation, strategies for successful performance, the use of imagery, attributions for successful versus unsuccessful performance, the predictors of aggression, the causes of the "homefield choke," effective approaches to coaching, the "hot-hand effect," the role of personality, the predictors of injury, and the impact of gender on athletics. This course will involve intensive participation in class discussion and many written assignments.

Requisite: PSYC 100 or consent of the instructor. Limited to 25 students. Fall semester. Professor Sanderson.

236. Psychology of Aging. An introduction to the psychology of aging. Course material will focus on the behavioral changes which occur during the normal aging process. Age differences in learning, memory, perceptual and intellectual abilities will be investigated. In addition, emphasis will be placed on the neural correlates and cognitive consequences of disorders of aging such as Alzheimer's disease. Course work will include systematic and structured observation within a local facility for the elderly.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 20 students. Omitted 2011-12. Professor Raskin.

240. Sex Role Socialization. An examination of the processes throughout life that produce and maintain sex-typed behaviors. The focus is on the development of the psychological characteristics of males and females and the implications of that development for participation in social roles. Consideration of the biological and cultural determinants of masculine and feminine behaviors will form the basis for an exploration of alternative developmental possibilities. Careful attention will be given to the adequacy of the assumptions underlying psychological constructs and research in the study of sex differences.

Requisite: PSYC 111 or 112. Limited to 15 students. Omitted 2011-12. Professor Oliver.

243. Gender, the Brain and Behavior. This course will explore a number of interrelated questions regarding gender and science. We will start by describing gender stereotypes: beliefs about the characteristics, abilities, traits, and behaviors that distinguish women and men. We will then examine the empirical investigations and scientific theories from the fields of biology and psychology that purport to define and explain gender differences. We will consider, for example, gender identity, sexual orientation, cognitive abilities and preferences, parenting, and communication styles. We will draw on scientific literature from the fields of evolutionary psychology, behavioral endocrinology, developmental biology, genetics, and developmental psychology. We will look closely at the nature of the evidence from both human and animal research as well as consider the political and social contexts in which gender differences and similarities are studied. We will conclude by questioning whether the doing of science is itself a gendered activity. This course will pay particular attention to the development of the students' skills in both writing and oral presentation.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Turgeon.

246. Environmental Psychology. The field of environmental psychology emerged in response to our society's increasing concern about environmental problems. While it deals with applied problems, the field makes use of theory and research on basic psychological processes to study the relationship between people and their environments. This course introduces students to the methods and findings of the field. In the first half of the course we will examine empirical research on topics such as the effects of environmental qualities (e.g., temperature, light, air pollution) on human functioning; differences in environmental attitudes and activism as a function of various human factors (e.g., culture, personality, gender); and the influence of interventions (e.g., education, reward, punishment) on promoting conservation behavior. In the second half of the course, students will conduct their own research on a topic of their own choosing.

Requisite: PSYC 122 or ENST 240, or consent of the instructor. Limited to 15 students. Fall semester. Professor Demorest.

247. Health Psychology. An introduction to the theories and methods of psychology as applied to health-related issues. We will consider theories of reasoned action/planned behavior, social cognition, and the health belief model. Topics will include personality and illness, addictive behaviors, psychoneuroimmunology, psychosocial factors predicting health service utilization and adherence to medical regimens, and framing of health-behavior messages and interventions.

Requisite: PSYC 100 or 212 or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Sanderson.

325. Psychopharmacology. In this course we will examine the ways in which drugs act on the brain to alter behavior. We will review basic principles of brain function and mechanisms of drug action in the brain. We will discuss a variety of legal and illegal recreational drugs as well as the use of psychotherapeutic drugs to treat mental illness. Examples from the primary scientific literature will demonstrate the various methods used to investigate mechanisms of drug action, the biological and behavioral consequences of drug use, and the nature of efforts to prevent or treat drug abuse.

Requisite: PSYC 212 or PSYC/NEUR 226, or consent of the instructor. Limited to 40 students. Fall semester. Professor Turgeon.

337. Stereotypes and Prejudice. This advanced seminar provides students with an overview of the social psychological study of stereotyping and prejudice. Topics will include the automatic and controlled components of stereotypes, interracial anxiety, workplace discrimination, and the neurocognitive correlates of racially biased behavior. We will learn about intergroup topics through weekly discussions of articles on theoretical and empirical research. The goal of these discussions will be to integrate various perspectives in the field in order to gain an understanding of how stereotypes and prejudices develop, why they are maintained, and how they can be reduced. Students will be expected to participate actively in class discussions, provide written reaction papers, and develop a final research proposal.

Requisite: PSYC 220. Open to juniors and seniors. Limited to 15 students. Fall semester. Visiting Professor Mendoza.

338. Psychobiography: The Study of Lives. Psychobiography aims to apply psychological theory to understand the lives of significant figures. We begin this course with a consideration of what constitutes good and bad psychobiography. We then examine psychological theories that can be fruitfully applied to the study of individual lives, from traditional psychodynamic theories of the whole person (e.g., those of Freud, and Horney) to models focusing on important organizing variables (e.g., scripts and interpersonal styles). Next, we evaluate existing psychobiographies of important figures such as Leonardo Da Vinci, Emily Dickinson, and Joseph Stalin. Finally, each student prepares a psychobiographical term paper on a figure of his or her choice.

Requisite: PSYC 100 and 221. Limited to 15 students. Omitted 2011-12. Professor Demorest.

353. Psychological Assessment. This course examines methods used by psychologists to understand the psychology of individual personalities. The primary focus is on three psychological assessment tools: the Early Memories

Procedure, the Thematic Apperception Test, and the traditional interview. Students will take these devices themselves, read the theory behind them, examine case studies by prominent psychologists using these devices, and conduct their own interpretations of responses given by college students and by psychotherapy patients. In the process, students should develop a good understanding of the complexity of the clinical thought process.

Requisite: PSYC 221 or 228. Open to juniors and seniors. Limited to 15 students. Spring semester. Professor Demorest.

354. Close Relationships. An introduction to the study of close relationships using social-psychological theory and research. Topics will include interpersonal attraction, love and romance, sexuality, relationship development, communication, jealousy, conflict and dissolution, selfishness and altruism, loneliness, and therapeutic interventions. This is an upper-level seminar for the major requirement that requires intensive participation in class discussion and many written assignments.

Requisite: PSYC 220 or 221. Open to seniors. Admission with consent of the instructor. Limited to 15 students. Fall semester. Professor Sanderson.

356. Neurophysiology of Motivation. This course will explore in detail the neurophysiological underpinnings of basic motivational systems such as feeding, fear, and sex. Students will read original articles in the neuroanatomical, neurophysiological, and behavioral scientific literature. Key goals of this course will be to make students conversant with the most recent scientific findings and adept at research design and hypothesis testing.

Requisite: PSYC 212 or 226 and consent of the instructor. Limited to 15 students. Fall semester. Professor Baird.

357. History of Psychiatry. Though the history of madness is as old as humanity, the field of psychiatry has come of age over the past 300 years. The understanding and treatment of mental illness within the psychiatric profession has drawn upon neurological and medical, as well as psychological and psychodynamic points of view. An emerging field, Neuropsychanalysis, attempts to integrate the two. This course will survey psychiatry's evolution, with special emphasis on the major contributions that have changed perspectives and directions in psychiatric medicine. We will also review the history of how mentally-ill patients have been housed, from custodial asylums to de-institutionalization and community-based programs, as a reflection of changing attitudes towards mental disease. Seminar. One class meeting per week.

Requisite: PSYC 100 and 212, or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Raskin.

359. Hormones and Behavior. This course will analyze how hormones influence the brain and behavior. We will focus on the role gonadal hormones play in animal behaviors such as aggression and sex and consider whether these hormones greatly influence human behaviors. Sexual orientation, maternal behavior, cognitive abilities, the menopause, etc., will be addressed from the point of view of science and from a social, historical and cultural perspective. Students must have a strong science background; knowledge of biology or neuroscience is preferred.

Admission with consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Turgeon.

360. Developmental Psychobiology. A study of the development of brain and behavior in mammals. The material will cover areas such as the development of neurochemical systems, how the brain recovers from injury, and how early environmental toxins influence brain development. Emphasis will be placed on how aberrations in the central nervous system influence the development of behavior.

Requisite: PSYC 212 or 226 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Raskin.

366. Music Cognition. Current theories of cognitive psychology will be evaluated in light of what is known about the effects of musical stimuli on learning, memory, and emotion. The course will begin by examining how musical information is stored and, subsequently, retrieved from memory. Particular attention will be paid to comparing learning and memory of musical and non-musical stimuli. The course will also compare the behavior of trained and untrained musicians to determine how expertise influences cognitive performance. Finally, the course will consider the ability of music to elicit emotional responses and the psychological basis for its use in applied settings.

Requisite: PSYC 233 or 234. Limited to 15 students. Omitted 2011-12. Professor Schulkind.

368. Autobiographical Memory. Autobiographical memory encompasses everything we know about our personal past, from information as mundane as our Social Security number to the most inspirational moments of our lives. The course will begin by evaluating several theoretical frameworks that structure the field. We will consider how personal knowledge influences our sense of self and will examine both the contents of autobiographical memory and the contexts in which it functions, including eyewitness testimony, flashbulb memories, and the false/recovered memory controversy. We will discuss individual differences (gender and age) in autobiographical memory and will also examine the neurobiology of long-term memory and the consequences of damage to the system (i.e., dementia and amnesia). Finally, we will explore how social groups retain memories for important cultural events.

Requisite: PSYC 233 or 234. Omitted 2011-12. Professor Schulkind.

371. Psychopathology. This term, used for mental illness and mental distress, is defined by differing perspectives, i.e., medical model, family systems and psychodynamics. How the psychological and psychiatric communities define, and measure dysfunctional behavior depends upon these differing perspectives. We will review the ideas and concepts behind the definitions and descriptions of psychological and psychobiological disorders i.e., Schizophrenia, Obsessive Compulsive Disorder, and Attention Deficit Disorder. Students will write final papers on topics such as, whether specific diagnoses are scientifically or socially constructed, whether psychopathology is distress, disability or social deviance, and how a specific disorder can be understood from the point of view of depth psychology as well as underlying brain mechanisms.

Requisite: PSYC 100 or 212, PSYC 122 or MATH 130, and some knowledge of Abnormal, Personality or Clinical Psychology. Limited to 15 students. Fall semester. Professor Raskin.

390. Special Topics. This course is open to qualified students who desire to engage in independent reading on selected topics or conduct research projects. Preference will be given to those students who have done good work in one or more departmental courses beyond the introductory level. A full course.

Open to juniors and seniors with consent of the instructor. Fall and spring semesters.

390H. Special Topics. This course is open to qualified students who desire to engage in independent reading on selected topics or conduct research projects. Preference will be given to those students who have done good work in one or more departmental courses beyond the introductory level. A half course.

Open to juniors and seniors with consent of the instructor. Fall and spring semesters.

490. Special Topics. This course is open to qualified students who desire to engage in independent reading on selected topics or conduct research projects. Preference will be given to those students who have done good work in one or more departmental courses beyond the introductory level. A full course.

Open to juniors and seniors with consent of the instructor. Fall and spring semesters.

490H. Special Topics. This course is open to qualified students who desire to engage in independent reading on selected topics or conduct research projects. Preference will be given to those students who have done good work in one or more departmental courses beyond the introductory level. A half course.

Open to juniors and seniors with consent of the instructor. Fall and spring semesters.

498. Senior Departmental Honors. Open to senior majors in Psychology who have received departmental approval. Fall semester.

498D. Senior Honors. A double course.

Open to senior majors in Psychology who have received departmental approval. Fall semester.

499. Senior Departmental Honors. Open to senior majors in Psychology who have received departmental approval. A full course. Spring semester.

499D. Senior Departmental Honors. Open to senior majors in Psychology who have received departmental approval. A double course. Spring semester.

RELIGION

Professors Doran, Niditch, and Wills; Associate Professors A. Dole* and M. Heim (Chair); Assistant Professor Jaffer*; Visiting Lecturers S. Hëim, Moustafa, Shapiro, and Sorrells.

The study of Religion is a diversified and multi-faceted discipline which involves the study of both specific religious traditions and the general nature of religion as a phenomenon of human life. It includes cultures of both the East and West, ancient as well as modern, in an inquiry that involves a variety of textual, historical, phenomenological, social scientific, theological and philosophical methodologies.

Major Program. Majors in Religion will be expected to achieve a degree of mastery in three areas of the field as a whole. First, they will be expected to gain a close knowledge of a particular religious tradition, including both its ancient

*On leave 2011-12.

and modern forms, in its Scriptural, ritual, reflective and institutional dimensions. Ordinarily this will be achieved through a concentration of courses within the major. A student might also choose to develop a program of language study in relation to this part of the program, though this would not ordinarily be required for or count toward the major. Second, all majors will be expected to gain a more general knowledge of some other religious tradition quite different from that on which they are concentrating. Ordinarily, this requirement will be met by one or two courses. Third, all majors will be expected to gain a general knowledge of the theoretical and methodological resources pertinent to the study of religion in all its forms. It is further expected of Honors majors that their theses will demonstrate an awareness of the theoretical and methodological issues ingredient in the topic being studied.

Majors in Religion are required to take RELI 111, "Introduction to Religion," RELI 210, "Theories of Religion," and six additional courses in Religion or related studies approved by the Department. In meeting this requirement, majors and prospective majors should note that no course in Religion (including Five College courses) or in a related field will be counted toward the major in Religion if it is not approved by the student's departmental advisor as part of a general course of study designed to cover the three areas described above. In other words, a random selection of eight courses in Religion will not necessarily satisfy the course requirement for the major in Religion.

All majors, including "double majors," are required early in the second semester of the senior year to take a comprehensive examination in Religion. This examination will be designed to allow the student to deal with each of the three aspects of his or her program as described above, though not in the form of a summary report of what has been learned in each area. Rather, the emphasis will be on students' abilities to use what they have learned in order to think critically about general issues in the field.

Departmental Honors Program. Honors in Religion shall consist of RELI 111, RELI 210, and the thesis courses, RELI 498 and 499, plus five additional semester courses in Religion or related studies approved by the Department; satisfactory fulfillment of the general Honors requirements of the College; satisfactory performance in the comprehensive examination; and the satisfactory preparation and oral defense of a scholarly essay on a topic approved by the Department. Honors students must submit a senior thesis prospectus for the approval of the Department by the end of the second semester of their junior year (mid-April). This prospectus should be developed together with the student's prospective thesis advisor.

111. Introduction to Religion. This course introduces students to the comparative study of religion by focusing on a major theme within two or more religious traditions. Traditions and topics will vary from year to year. In 2011-12 the major traditions will be Christianity and Judaism, and the theme will be war. Through a range of classical and modern sources, we will explore the complex ways in which issues in religion relate to the causes and conduct of war. In addition to working with cases presented in class, each student will prepare an independent study project dealing with religious issues at play in a contemporary conflict.

Fall semester. Professors Doran and Niditch.

122. The End of the World: Utopias and Dystopias. War, pestilence, famine, flood, and other calamities have been taken in a diverse range of traditions as

signs of “the end of days,” as signals that the world as we know it is on the verge of collapse. Some traditions suggest that a troubled and chaotic reality will be replaced by a new and perfect world whereas some predict a much diminished and barren new creation. Others indeed see the destruction as utter and final. While many traditions allow for survivors, some are quite explicit about the identity of this remnant and about the reasons for their salvation. In this course, we will examine a variety of sources and media, ancient and modern, discuss the cultural, sociological, and psychological roots of apocalyptic worldviews, and explore the ways in which ancient texts have been appropriated in subsequent imaginings of the end of the world.

Omitted 2011-12. Professors Doran and Niditch.

123. Popular Religion. Religions, ancient or modern, are sometimes described as having two modalities or manifestations: the one institutional, of the establishment, the other, popular. The latter is sometimes branded as superstitious, idolatrous, syncretistic, heretical, or cultish. Yet we have come to realize that “popular” religion is frequently the religion of the majority, and that popular and classical threads tend to intertwine in religions as lived by actual adherents. People often express and experience their religiosity in ways related to but not strictly determined by their traditions’ sacred officials, texts, and scholars. In the modern era, mass media have provided additional means of religious expression, communication, and community, raising new questions about popular religion. In this course we will explore examples from ancient and modern times, seeking to redefine our understanding of popular religion by looking at some of the most interesting ways human beings pursue and share religious experience within popular cultural contexts.

Topics for study include: ancient Israelite traditions concerning the dead; early Jewish omen texts; televangelist movements; modern apocalyptic groups such as Heaven’s Gate; and recent films, television programs, and role-playing games rich in the occult or the overtly religious.

Omitted 2011-12. Professor Niditch.

124. Folk Religion in Cross-Cultural Perspective. As world religions move through time and across geography and culture, they are met and transformed by the local, or folk, sensibilities of the communities with which they come in contact. Indeed, it is that very fluidity, that ability to absorb and contain diversity that arguably gives the world religions their strength, durability, and influence on a large scale. It is in their many folk particularities that these religions come to life in distinct, rich, sometimes surprising and contradictory ways—ways that reveal cultural essentials, shape lives, engage both intimate and institutional power relations, and re-imagine the broader traditions in which they participate. This course will explore folk religious belief and practice across the world, focusing on ethnic communities, women, immigrants, and other non-elites. Case studies include material from China, South and Southeast Asia, Mexico, Israel, southern Europe, West Africa, and the United States. As folk religion is not always visible or available to outsiders, our entry point will be ethnographic material, and the course will include grounding in ethical and methodological questions concerning field work in religious contexts.

Fall semester. Visiting Lecturer Shapiro.

125. Religion in Contemporary Fiction. Religion has always been grounded in storytelling. As myth, as folktale, as allegory, as parable, as speculation, the

story form allows writer and reader to draw persuasive connections—and distinctions—between internal experience, the social world, the natural world, and a moral or cosmic order. As both religion and culture evolve, story remains fertile ground for setting and contesting their foundations. This course examines how a range of contemporary novelists speak to and through religion to engage the deep and incendiary matters of our times: cross-cultural tensions; science and health; sex and gender relations; global and local politics; war and the weapons of war; modernity vs. traditionalism; the fate of the earth; and of course the meaning of life and death. Texts address a variety of traditions and perspectives, including: modern monastic Roman Catholicism, mainline and fundamentalist Protestantisms, Hindu and tribal India, Sufism and Pakistani Islam, Tibetan and Zen Buddhism, Biblical and contemporary Judaism, Japanese folk religion, and American neopaganism.

Omitted 2011-12. Visiting Lecturer Shapiro.

152. Introduction to Buddhist Traditions. (Offered as RELI 152 and ASLC 152 [SA].) This course is an introduction to the diverse ideals, practices, and traditions of Buddhism from its origins in South Asia to its geographical and historical diffusion throughout Asia and, more recently, into the west. We will explore the Three Jewels—the Buddha, the Dharma, and the Sangha—and how they each provide refuge for those suffering in samsara (the endless cycle of rebirth). We will engage in close readings of the literary and philosophical texts central to Buddhism, as well as recent historical and anthropological studies of Buddhist traditions.

Fall semester. Professor M. Heim.

182. Islam and the Muslim World. The commonly held assumption about “Islam” and the “Muslim world” is that these are monolithic categories. Indeed, the study of Islam and the Muslim world show that the forms of religious life and their meanings vary widely. This course provides an historical and ethnographic examination of Islam through time and across space. This course will historicize Islam as a world religion and situate Muslims in the contexts of their own cultural traditions. The overall aim of the course is to introduce students to the people and cultures of the Muslim world and to understand what holds the Muslim world together, the commonalities of Muslim religious experience across cultures, and Islam’s varied social and religious forms. To tend to these overall objectives, we will begin by considering the social context, both the underlying principles and tensions, of the early formative period of Islam and how these were expressed in the social and religious relationships that emerged. Considering the religious alongside the political and moral forces that brought Islam into being, we examine changing roles of religion in human history. We explore how individuals organize, construct and discuss everyday senses of personal, ethnic, national, and religious identity, and deal with issues of being a majority or a minority Muslim population in a society. We will make use of ethnographies, biographies, autobiographies, and artistic expressions (poetry as well as visual arts) by and about Muslims in order to capture the historical and contemporary diversity of Islam and the Muslim world.

Spring semester. Visiting Lecturer Moustafa.

210. The Nature of Religion: Theories and Methods in Religious Studies. What does religious studies study? How do its investigations proceed? Can a religion only be truly understood from within, by those who share its beliefs

and values? Or, on the contrary, is only the person who stands "outside" religion equipped to study and truly understand it? Is there a generic "something" that we can properly call "religion" at all, or is the concept of religion, which emerged from European Enlightenment, inapplicable to other cultural contexts? This course will explore several of the most influential efforts to develop theories of religion and methods for its study. We will consider psychological, sociological, anthropological, and phenomenological theories of religion, along with recent challenges to such theories from thinkers associated with feminist, post-modern and post-colonial perspectives. One class meeting per week.

Spring semester. Professor Heim.

213. Suspicion and Religion. This course traces the rise of what has been termed the "hermeneutics of suspicion," particularly in connection with the criticism of religion. The discourse of suspicion arose out of the German Idealist tradition of the philosophy of religion, flourished in the later nineteenth century, and lives on in present-day academic and popular treatments of religion and of the study of religion. In this course we will read both the classical suspicious authors (Hegel, Feuerbach, Marx, Nietzsche, and Freud) as well as their latter-day descendants. In discussion of these two authors our primary concern will be to understand the characteristic structure and the appeal of suspicious treatments of religion; but we will also be interested in the question of what makes religion specifically an attractive target of suspicion.

Omitted 2011-12. Professor A. Dole.

215. Religion in Scientific Perspective. The idea of "scientific explanations of religion" has a long history in the academy, and the fortunes of scientific explorations of religion have been mixed. But the past decade has seen the emergence of new approaches to this project, as a growing body of literature has applied the tools of the cognitive sciences and evolutionary theory to the study of religion. This course will survey the recent literature on the subject, and will bring this material into conversation with "classical" naturalistic theorizing concerning religion. We will read works by David Hume, Stewart Guthrie, Pascal Boyer, Scott Atran, Justin Barrett, Richard Dawkins, Robert Hinde, David Sloan Wilson, and others.

Omitted 2011-12. Professor A. Dole.

222. Religious Ethics and Human Rights. This course examines central issues in the relationships between several religious traditions and human rights. The first two-thirds of the course is largely theoretical: we explore some of the most influential religious and philosophical criticisms of human rights, assess several proposed theories of human rights, and survey the approaches to justifying human rights of three religious traditions—Judaism, Christianity, and Islam. In the remaining third of the course we will consider several contemporary human rights debates in which religion is centrally or frequently involved. These may include women's rights, sexual orientation, religious violence and terrorism, religious freedom, and the role of religion in politics and public law.

Fall semester. Visiting Lecturer Sorrells.

231. Religion in Mesoamerica. This seminar is an advanced introduction to the history and study of religious expression in the cultural region known as Mesoamerica from prehispanic times to the present. Utilizing a diverse array of primary and secondary materials, we will examine the development of various beliefs, practices, and religious structures, in light of several interpretive

approaches to the study of myth, sacred time and space, ritual performance, syncretism, and transculturation. We will explore the nature and symbolism of sacred architecture and ceremonial centers, cosmogonies and worldviews, divination and the ritual calendar, imperial ideologies, sacrificial practices, and concepts concerning the human body, death, and the soul. Attention will be given to regional and cultural variations, continuities and changes over time, and the impact and implications of conquest, colonialism, and the advance of modernity.

Omitted 2011-12. Visiting Lecturer Sessions.

235. Religion in the United States. An introduction to the historical development and contemporary reality of religion in the United States. The course will survey three phases of historical development: the Atlantic world phase (origins through the American Revolution); the continental phase (from the Constitution to World War I); and the global phase (from World War I to the present). Attention will be given throughout to the changing shape of religious diversity, various (and often mutually opposed) efforts to reform society or forge consensus around religious ideals, and the intersection of religion and the realities of race. Emphasis will also be placed, especially with regard to the "global phase," on the complex relation of religious movements, ideals, and leaders to the United States' ever-increasing role as a world power.

Spring semester. Professor Wills.

238. African-American Religious History. (Offered as RELI 238 and BLST 238 [US].) A study of African-American religion, from the time of slavery to the present, in the context of American social, political, and religious history. Consideration will be given to debates concerning the "Africanity" of black religion in the United States, to the role of Islam in African-American religious history, and to the religious impact of recent Caribbean immigration. The major emphasis throughout the course, however, will be on the history of African-American Christianity in the United States. Topics covered will include the emergence of African-American Christianity in the slavery era, the founding of the independent black churches (especially the AME church) and their institutional development in the nineteenth century, the predominant role of the black Baptist denominations in the twentieth century, the origins and growth of black Pentecostalism, the increasing importance of African-American Catholicism, the role of the churches in social protest movements (especially the civil rights movement) and electoral politics, the changing forms of black theology, and the distinctive worship traditions of the black churches.

Fall semester. Professor Wills.

242. Yoga Traditions. (Offered as RELI 242 and ASLC 242 [SA].) While yoga is often practiced today at the gym for health and exercise, it has a long philosophical history in the religions of India. This course traces the intellectual traditions of yoga from early South Asian texts to its modern global and secular forms. Yoga entails training in contemplative, postural, and respiratory techniques as a means to such varied goals as knowing the true self, experiencing nirvana, meeting god, making good karma, and enhancing well-being. We will examine yoga philosophy in the Vedas, the Upanishads, the Bhagavad Gita, and the writings of Patanjali, and then turn to its flowering in the development of medieval and modern Hinduism as we look at tantrism, guru devotion, and

bhakti religiosity. Finally, we will explore the history of its modern expressions in physical exercise, stress management, and "secular spirituality."

Spring semester. Visiting Lecturer S. Heim.

252. Buddhist Life Writing. (Offered as RELI 252 and ASLC 252) From the biographies of Gotama Buddha to the autobiographies of western converts, life writing plays a central role in teaching Buddhist philosophy, practice, history, and myth. This course explores the diverse forms and purposes of Buddhist life writing in the literary and visual cultures of India, Tibet, Sri Lanka, China, Vietnam, Japan, and America. Reading the lives of eminent saints and laypersons, charismatic teachers, recluses, and political activists, the course aims to broaden understanding of how Buddhists have variously imagined the ideal life. We will pay particular attention to how literary and cultural conventions of genre guide the composition of lives.

Fall semester. Professor M. Heim

253. Theravada Buddhism. (Offered as RELI 253 and ASLC 253 [SA].) This course introduces the history and civilization of Theravada Buddhism. The Theravada (the "Doctrine of the Elders") is the dominant form of Buddhism in Sri Lanka, Cambodia, Laos, Thailand, and Myanmar (Burma); in recent decades it has also found a following in other regions in Asia and the west. We will trace the Theravada's origins as one of the earliest sectarian movements in India to its success and prestige as a religious civilization bridging South and Southeast Asia. We will also consider this tradition's encounter with modernity and its various adaptations and responses to challenges in the contemporary world. No previous background in Buddhism is required.

Spring semester. Professor Heim.

261. Women in Judaism. (Offered as RELI 261 and WAGS 239.) A study of the portrayal of women in Jewish tradition. Readings will include biblical and apocryphal texts; Rabbinic legal (*halakic*) and non-legal (*aggadic*) material; selections from medieval commentaries; letters, diaries, and autobiographies written by Jewish women of various periods and settings; and works of fiction and non-fiction concerning the woman in modern Judaism. Employing an inter-disciplinary and cross-cultural approach, we will examine not only the actual roles played by women in particular historical periods and cultural contexts, but also the roles they assume in traditional literary patterns and religious symbol systems.

Omitted 2011-12. Professor Niditch.

263. Ancient Israel. This course explores the culture and history of the ancient Israelites through a close examination of the Hebrew Bible in its wider ancient Near Eastern context. A master-work of great complexity revealing many voices and many periods, the Hebrew Bible or Old Testament is a collection of traditional literature of various genres including prose and poetry, law, narrative, ritual texts, sayings, and other forms. We seek to understand the varying ways Israelites understood and defined themselves in relation to their ancestors, their ancient Near Eastern neighbors, and their God.

Fall semester. Professor Niditch.

265. Prophecy, Wisdom, and Apocalyptic. We will read from the work of the great exilic prophets, Jeremiah, Ezekiel, and Isaiah, examine the so-called "wisdom" traditions in the Old Testament and the Apocrypha exemplified by Ruth,

Esther, Job, Ecclesiastes, Proverbs, Susanna, Tobit, and Judith, and, finally, explore the phenomenon of Jewish apocalyptic in works such as Daniel, the Dead Sea Scrolls, 4 Ezra, and 2 Baruch. Through these writings we will trace the development of Judaism from the sixth century B.C. to the first century of the Common Era.

Spring semester. Professor Niditch.

267. Reading the Rabbis. We will explore Rabbinic world-views through the close reading of *halakic* (i.e., legal) and *aggadic* (i.e., non-legal) texts from the Midrashim (the Rabbis' explanations, reformulations, and elaborations of Scripture) the Mishnah, and the Talmud. Employing an interdisciplinary methodology, which draws upon the tools of folklorists, anthropologists, students of comparative literature, and students of religion, we will examine diverse subjects of concern to the Rabbis ranging from human sexuality to the nature of creation, from ritual purity to the problem of unjust suffering. Topics covered will vary from year to year depending upon the texts chosen for reading.

Spring semester. Professor Niditch.

271. Christianity as a Global Religion. Christianity is often thought of as a European or "Western" religion. This overlooks, however, much of the early history of Eastern Christianity and, more importantly, the present reality that Christianity is increasingly a religion of "non-Western" peoples, both in their ancestral homelands and abroad. This course will trace the global spread of Christianity from the first century forward, with emphasis on modern and contemporary developments. Attention will be given both to the thought and practice of Christian missionary movements and to the diverse forms of Christianity that have emerged in response to them. To what extent can European and American missionaries be seen simply as agents of colonialism—or of a neo-colonial globalization of consumer capitalism? In what ways and with what success has an imported Christianity been adapted to cultural settings beyond the sphere of Western "Christendom"? How have Christians outside "the West" understood themselves in relation to it? Particular attention will be given to the spread of Christianity in Africa and in Asia and to the presence in the United States of Christians of African and Asian descent.

Spring semester. Professor Wills.

273. Christian Scriptures. An analysis of New Testament literature as shaped by the currents and parties of first-century Judaism. Emphasis will be placed on the major letters of Paul and the four Gospels.

Omitted 2011-12. Professor Doran.

275. History of Christianity—The Early Years. This course deals with issues which arose in the first five centuries of the Christian Church. We will examine first how Christians defined themselves vis-à-vis the Greek intellectual environment, and also Christian separation from and growing intolerance towards Judaism. Secondly, we will investigate Christians' relationship to the Roman state both before and after their privileged position under Constantine and his successors. Thirdly, the factors at play in the debates over the divinity and humanity of Jesus will be examined. Finally, we will look at the rise and function of the holy man in late antique society as well as the relationship of this charismatic figure to the institutional leaders of the Christian Church. Note will be taken that if it is primarily an issue of the holy *man*, what happened to the

realization of the claim that "in Christ there is neither male nor female"? What too of the claim that "in Christ there is neither free nor slave"?

Spring semester. Professor Doran.

278. Christianity, Philosophy, and History in the Nineteenth Century. The nineteenth century saw developments within Western scholarship that profoundly challenged traditional understandings of Christianity. Immanuel Kant's critical philosophy had thrown the enterprise of theology into doubt by arguing that knowledge of anything outside space and time is impossible. During the same period, the growing awareness of Christianity's history and the emerging historical-critical study of the Bible brought into prominence the variability and contingency of the Christian tradition. Particularly in Germany, Christian intellectuals were to wrestle intensely with the problem of knowledge of God and the authority of tradition during this period. Should Christians adapt their understandings of fundamental points of Christian doctrine to advances in historical scholarship? Did developments within philosophy require the abandonment of reliance on claims about the nature of reality, and of human existence, which had been seen as essential to Christianity? This course will be devoted to tracking these discussions. Some of the authors to be treated are Kant, Schleiermacher, Hegel, Strauss, Kierkegaard, Newman, von Harnack, and Schweitzer.

Omitted 2011-12. Professor A. Dole.

279. Liberation and Twentieth-Century Christian Thought. In the middle of the nineteenth century Karl Marx characterized religion as "the opium of the people," a tool of the ruling classes to keep the poor in subjection. By the end of the century, in the face of rising unrest related to political and economic developments, Christian thinkers in Europe and the United States found themselves facing the question of the church's role in relation to questions of social and economic justice. Should Christianity be a force for radical social change in a progressive direction, or should Christians instead work for peace and "brotherly love" within existing social structures? This course will track the development of debates on these subjects, discussing the "Social Gospel," Christian pacifism and realism, German Christianity during the Nazi period, liberation theology and its descendants. Some of the authors to be treated are Adolf von Harnack, Kirby Page, Reinhold Niebuhr, Karl Barth, Dietrich Bonhoeffer, Gustavo Gutiérrez, James Cone, and Elizabeth Schüssler-Fiorenza.

Omitted 2011-12. Professor A. Dole.

282. Muhammad and the Qur'an. This course deals with the life of Muhammad (the founder and prophet of Islam) and the Qur'an (the Muslim Scripture). The first part deals with the life of Muhammad as reflected in the writings of the early Muslim biographers. It examines the crucial events of Muhammad's life (the first revelation, the night journey, the emigration to Medina, the military campaigns) and focuses on Muhammad's image in the eyes of the early Muslim community. The second deals with the Qur'an. It focuses on the history of the Qur'an, its canonization, major themes, various methods of Qur'anic interpretation, the role of the Qur'an in Islamic law, ritual, and modernity.

Omitted 2011-12. Professor Jaffer.

285. The Islamic Mystical Tradition. (Offered as RELI 285 and ASLC 356.) This course is a survey of the large complex of Islamic intellectual and social perspectives subsumed under the term Sufism. Sufi mystical philosophies, liturgical practices, and social organizations have been a major part of the Islamic

tradition in all historical periods, and Sufism has also served as a primary creative force behind Islamic aesthetic expression in poetry, music, and the visual arts. In this course, we will attempt to understand the various significations of Sufism by addressing both the world of ideas and socio-cultural practices. The course is divided into four modules: central themes and concepts going back to the earliest individuals who identified themselves as Sufis; the lives and works of two medieval Sufis; Sufi cosmology and metaphysics; Sufism as a global and multifarious trend in the modern world.

Spring semester. Visiting Lecturer Moustafa.

316. Philosophy of Religion. (Offered as RELI 316 and PHIL 219.) An examination of several major discussion topics in the analytic philosophy of religion: the ethics of religious belief, the "problem of religious language," the nature of God and the problem of evil. It would seem that it is always irrational to believe that statements about matters which transcend the realm of the empirical are true, since none of these statements can be directly supported by evidence. Thus it would seem that a great deal of religious belief is irrational. Is this the case, or can religious beliefs be supported by other means? Can philosophical reflection bring clarity to such puzzling matters as God's relationship to time, or the question of how a good and all-powerful God could permit the existence of evil? Alternatively, is the entire project of evaluating religious discourse as a set of claims about transcendent realities misguided—i.e., does religious language work differently than the language we use to speak about ordinary objects?

Limited to 25 students. Omitted 2011-12. Professor A. Dole.

318. The Problem of Evil. (Offered as RELI 318 and PHIL 229.) If God is *omnibenevolent*, then God would not *want* any creature to suffer evil; if God is *omniscient*, then God would *know how* to prevent any evil from occurring; and if God is *omnipotent*, then God would *be able* to prevent any evil from occurring. Does the obvious fact that there is evil in the world, then, give us reason to think that there is no such God? Alternatively: if an omnibenevolent, omniscient, and omnipotent God does exist, then what could possibly motivate such a God to permit the existence of evil? This course will survey recent philosophical discussions of these questions. We will read works by J. L. Mackie, Nelson Pike, John Hick, Alvin Plantinga, Robert and Marilyn Adams, and others.

Limited to 25 students. Omitted 2011-12. Professor A. Dole.

335. American Religious Thought: From Edwards to Emerson—and Beyond. The eighteenth-century Calvinist Jonathan Edwards and the nineteenth-century Transcendentalist Ralph Waldo Emerson are among the most complex and influential figures in the history of American religious thought—an influence that has grown, not receded, in recent decades. Both were innovative and very distinctive thinkers, yet each also serves as a major reference point for ongoing and centrally important tendencies in American religious life. American Evangelical Protestantism has for the most part long since departed from the Calvinism that Edwards espoused, yet many of its core convictions (e.g., the necessity for conversion and the prospects for a wider spread of Christianity in the world) nowhere receive a more powerful analysis and defense than in the works of Edwards. Emerson stands in similar relation to very different currents of thought and practice, both within and beyond American Protestantism, that emphasize self-realization and an inclusive, pluralistic attitude that draws insights from a diverse range of religious traditions. This course will closely exam-

ine selected texts by both figures, but will also place them in the context of New England religious thought from Puritanism to Transcendentalism and consider their engagement with some of the major issues of the period (e.g., issues of race and slavery). Attention will be given to the similarities that exist alongside their differences. The course will conclude by examining their relation to subsequent (and contemporary) trends in American religious thought and practice.

Fall semester. Professor Wills.

352. Buddhist Ethics. (Offered as RELI 352 and ASLC 352.) A systematic exploration of the place of ethics and moral reasoning in Buddhist thought and practice. The scope of the course is wide, with examples drawn from the whole Buddhist world, but emphasis is on the particularity of different Buddhist visions of the ideal human life. Attention is given to the problems of the proper description of Buddhist ethics in a comparative perspective.

Omitted 2011-12. Professor M. Heim.

362. Folklore and the Bible. This course is an introduction to the cross-discipline of folklore and an application of that field to the study of Israelite literature. We will explore the ways in which professional students of traditional literatures describe and classify folk material, approach questions of composition and transmission, and deal with complex issues of context, meaning, and message. We will then apply the cross-disciplinary and cross-cultural methodologies of folklore to readings in the Hebrew Scriptures. Selections will include narratives, proverbs, riddles, and ritual and legal texts. Topics of special interest include the relationships between oral and written literatures, the defining of "myth," feminism and folklore, and the ways in which the biblical writers, nineteenth-century collectors such as the Brothers Grimm, and modern popularizers such as Walt Disney recast pieces of lore, in the process helping to shape or misshape us and our culture.

Omitted 2011-12. Professor Niditch.

363. The Body in Ancient Judaism. The body is a template; the body encodes; the body is a statement of rebellion or convention, of individual attitude or of identity shared by a group. Dressed in one way or another or undressed, pierced or tattooed, shaggy or smooth, fed one way or another, sexually active or celibate, the body, viewed in parts or as a whole, may serve human beings as consummate and convenient expression of world-view. In this course we will explore ancient Israelite and early Jewish representations of the body juxtaposing ancient materials and modern theoretical and descriptive works. Specific topics include treatment of and attitudes towards the dead, hair customs, views of bodily purity, biblical euphemisms for sex, food prohibitions, circumcision, and God's body.

Omitted 2011-12. Professor Niditch.

365. Personal Religion in the Bible. In contemporary discussions about the role of religion in the lives of individuals we often hear questions such as the following: Does God hear me when I call out in trouble? Why do bad things happen to good people? How do I define myself as a believer? What is the role of prayer? Do I have a personal relationship with a divine being, apart from the institutional religion? What roles do material objects, personal images, and private practices play within my religious life? This course will suggest that questions such as these are entirely relevant to the study of early Judaism in the late biblical period, a time when the preserved literature and the evidence of material culture place great emphasis on the individual's spiritual journey. This course introduces stu-

dents to ways of thinking about personal religion and applies that theoretical framework to the study of a variety of sources in the Bible and beyond. Topics include the Book of Job, the confessional literature of the prophets, psalms of personal lament, visionary experiences, vow-making, incantations, ancient graffiti, and memoirs written in the first person. This course has no prerequisites and provides students with the methodological and historical background to appreciate this interesting corpus, its social context, and its composers.

Omitted 2011-12. Professor Niditch.

367. Jews Writing in Greek: The Formation of Jewish Identity in the Greco-Roman World. The second-century CE writer Numenius of Apamea said that Plato was nothing but Moses speaking Greek. In this course we will examine the ways in which Jews living outside Judea articulated their religious traditions in the face of more dominant cultures. We will read works by writers such as Artapanus, Eupolemus, Philo, Josephus, as well as the Wisdom of Solomon and 2 Maccabees. We will also ask what it meant for the Hebrew Bible to be translated into Greek.

Omitted 2011-12. Professor Doran.

370. Close Reading: The Classics of Judaism and Christianity. This seminar offers an opportunity for students to engage in the close reading of one or two classic works in the history of Judaism or Christianity. The texts chosen will vary from year to year. In 2011-12 the course will focus on the parables of Jesus. The parables are often seen as the most distinctive feature of Jesus' teaching. We will explore what kind of a literary figure is a parable: is it an extended metaphor, or does it owe something to the *meshal* pronounced by prophets in the Hebrew Scriptures? Can one "get behind" the parable as articulated by each gospel writer to recover an "original" formulation? We will look not only at parables found in the canonical scripture, but also those found in other early Christian writings.

Spring semester. Professor Doran.

372. The Secret Jesus. Alongside the images of Jesus found in the canonical Gospels arose others that are less well known today but that were widespread in antiquity: stories about Jesus' parents, about his life as a young boy, stories of his non-death, enigmatic sayings and parables. In this course we will explore these images as found in the apocryphal Gospels and in the Gnostic writings, and read closely the cryptic sayings of Jesus. We will also examine the images of Jesus in early Christian art.

Omitted 2011-12. Professor Doran.

374. The Holy Wo/Man in Late Antiquity. The holy wo/man was accorded a special place in late antique society as a link between the human and the divine. Yet what was it about particular humans that drew groups to accord them this special status? Why does standing on a pillar or naked in the open air mark one as holy? In this course we will read lives of pagan, Jewish, and Christian men and women to explore why groups in late antiquity saw in these strange and wonderful rites traces of the divine, and in what way they reflected the values of their groups.

Omitted 2011-12. Professor Doran.

382. Debating Muslims. This course is an introduction to the intellectual tradition of Islam. We will explore works of theology, philosophy, governance, and mysticism authored by Muslim intellectuals of various stripes. The course uses

primary sources (in English translation) to introduce the concepts that Muslim intellectuals articulated and the movements that they engendered from the 8th century through the 20th century. We will investigate questions concerning the rise of sectarianism in Islamic civilization, language and revelation, prophecy, heresy, causality and miracles, the role of logic and human reasoning in the Islamic tradition, and conceptions of the Islamic state in the pre-modern and modern periods.

Omitted 2011-12. Professor Jaffer.

490. Special Topics. Independent Reading Course. Reading in an area selected by the student and approved in advance by a member of the Department.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Required of candidates for Honors in Religion. Preparation and oral defense of a scholarly essay on a topic approved by the Department. Detailed outline of thesis and adequate bibliography for project required before Thanksgiving; preliminary version of substantial portion of thesis by end of semester.

Open to seniors with consent of the instructors. Fall semester. The Department.

499. Senior Honors. Spring semester.

499D. Senior Departmental Honors. Required of candidates for Honors in Religion. A continuation of RELI 498. A double course.

Open to seniors with consent of the instructor. Spring semester. The Department.

RELATED COURSES

Indian Civilization. See ANTH 221.

Religion and Society in the South Asian World. See ANTH 334.

Myth, Ritual and Iconography in West Africa. See BLST 315.

Religion, Empires, and Secular States in the Nineteenth Century. See HIST 319.

The Reformation Era, 1500-1660. See HIST 325.

RUSSIAN

Professors Ciepielat, Peterson, and Rabinowitz (Chair); Assistant Professor Wolfson*; Senior Lecturer Babyonyshev; Five College Assistant Professor Glebov; Five College Lecturer Dungub; Visiting Lecturer Nazarova.

Major Program. The major program in Russian is an individualized interdisciplinary course of study. It includes general requirements for all majors and a concentration of courses in one discipline: literature, film, cultural studies, history, or politics. Eight courses are required for the major, including RUSS 301 and one course beyond RUSS 301 taught in Russian. Language courses num-

*On leave 2011-12.

†On leave fall semester 2011-12.

bered 202 and above will count for the major. Normally, two courses taken during a semester abroad in Russia may be counted; 303H and 304H together will count as one course. Additionally, all majors must elect RUSS 211, 232 or 233 or an approved equivalent. Other courses will be chosen in consultation with the advisor from courses in Russian literature, film, culture, history and politics. Students are strongly encouraged to enroll in non-departmental courses in their chosen discipline.

Comprehensives. Students majoring in Russian must formally define a concentration within the major no later than the pre-registration period in the spring of the junior year. By the end of the add/drop period in the fall of the senior year, they will provide a four- or five-page draft essay which describes the primary focus of their studies as a Russian major. Throughout this process, majors will have the help of their advisors. A final draft of the essay, due at the end of the add/drop period of second semester of the senior year, will be evaluated by a committee of departmental readers in a conference with the student. This, in addition to a translation exam taken in the fall of the senior year, will satisfy the comprehensive examination in Russian.

Departmental Honors Program. In addition to the above requirements for the major program, the Honors candidate will take RUSS 498-499 during the senior year and prepare a thesis on a topic approved by the Department. Students who anticipate writing an Honors essay in Russian history or politics should request permission to work under the direction of Five College Professor Glebov or Professor William Taubman (Political Science). All Honors candidates should ensure that their College program provides a sufficiently strong background in their chosen discipline.

Study Abroad. Majors are strongly encouraged to spend a semester or summer studying in Russia. Students potentially interested in study abroad should begin planning as early as possible in their Amherst career. They should consult members of the Department faculty and Janna Behrens, Director of International Experience, for information on approved programs and scholarship support. Other programs can be approved on a trial basis by petition to the Director of International Experience. Study in Russia is most rewarding after students have completed the equivalent of four or five semesters of college-level Russian, but some programs will accept students with less. One semester of study in Russia will ordinarily give Amherst College credit for four courses, two of which may be counted towards the major in Russian.

Summer language programs, internships, ecological and volunteer programs may be good alternatives for students whose other Amherst commitments make a semester away difficult or impossible. (Please note that Amherst College does not give credit for summer programs.) U.S.-based summer intensive programs can be used to accelerate acquisition of the language, and some of these programs provide scholarship support. Consult the department bulletin board in Webster and the department website for information on a wide variety of programs.

101. First-Year Russian I. Introduction to the contemporary Russian language, presenting the fundamentals of Russian grammar and syntax. The course helps the student make balanced progress in listening comprehension, speaking, reading, writing, and cultural competence. Five meetings per week.

Fall semester. Five College Lecturer Dengub.

102. First-Year Russian II. Continuation of RUSS 101.

Requisite: RUSS 101 or equivalent. Spring semester. Five College Lecturer Dengub.

201. Second-Year Russian I. This course stresses vocabulary building and continued development of speaking and listening skills. Active command of Russian grammar is steadily increased. Readings from authentic materials in fiction, non-fiction and poetry. Brief composition assignments. Five meetings per week, including a conversation hour and a drill session.

Requisite: RUSS 102 or the equivalent. This will ordinarily be the appropriate course placement for students with 2 to 3 years of high school Russian. Limited to 15 students. Fall semester. Lecturer Nazarova.

202. Second-Year Russian II. Continuation of RUSS 201.

Requisite: RUSS 201 or equivalent. Spring semester. Professor Rabinowitz.

211. The Rise of the Russian Novel. How and why did Russian culture produce world-famous fiction in the first half of the nineteenth century? This course traces the evolution of innovative narrative forms in Russian story-telling from Pushkin's novel-in-verse, *Eugene Onegin*, to the early works of Dostoevsky and Tolstoy. We shall pay particular attention to the characteristic Russian mimicry and parody of Western literary conventions in the short stories of Pushkin and Gogol before examining the experimental novel-length fiction of Lermontov (*A Hero of Our Time*) and Turgenev (*Fathers and Sons*). The course also introduces important lesser-known writers like Pavlova, Aksakov, and Leskov who contributed greatly to the rise of a distinctive Russian prose tradition. Readings in translation, with special assignments for those able to do reading in Russian.

Fall semester. Professor Peterson.

212. Survey of Russian Literature From Dostoevsky to Nabokov. An examination of major Russian writers and literary trends from about 1860 to the Bolshevik Revolution as well as a sampling of Russian émigré literature through a reading of representative novels, stories, and plays in translation. Readings include important works by Dostoevsky, Tolstoy, Chekhov, Gorky, Sologub, Bely, and Nabokov. The evaluation of recurring themes such as the breakdown of the family, the "woman question," madness, attitudes toward the city, childhood and perception of youth. Conducted in English.

Spring semester. Professor Rabinowitz.

213. Russian Literature in the Twentieth Century. The Russian intelligentsia expected its writers to be the conscience of the nation, twentieth-century saints, or, as Solzhenitsyn put it, "a second government." Stalin demanded that writers be "engineers of men's souls." Are these two visions all that different? Did the avant-garde's view that art should change the world and the intelligentsia's moralizing tradition open the door for the excesses of Stalinism and Socialist Realism? Has the fall of the Soviet regime liberated Russian writers or deprived them of their most powerful subject? In search of answers, we will study major works of twentieth-century prose, and some poetry, by Zamiatin, Mayakovsky, Akhmatova, Babel, Platonov, Bulgakov (*The Master and Margarita*), Olesha, Solzhenitsyn, Sinyavsky, Brodsky, Chukovskaya, and others. We will pay considerable attention to parallel developments in the visual arts, using materials from the College's Thomas P. Whitney Collection. Conducted in English, all

readings in translation (students who read Russian will be given special assignments). Two meetings per week.

Limited to 20 students. Omitted 2011-12.

217. Strange Russian Writers: Gogol, Dostoevsky, Bulgakov, Nabokov, et al. A course that examines the stories and novels of rebels, deviants, dissidents, loners, and losers in some of the weirdest fictions in Russian literature. The writers, most of whom imagine themselves to be every bit as bizarre as their heroes, include from the nineteenth century: Gogol ("Viy," "Diary of a Madman," "Ivan Shponka and His Aunt," "The Nose," "The Overcoat"); Dostoevsky ("The Double," "A Gentle Creature," "Bobok," "The Dream of a Ridiculous Man"); Tolstoy ("The Kreutzer Sonata," "Father Sergius"), and from the twentieth century: Olesha (*Enty*); Platonov (*The Foundation Pit*); Kharm's (*Stories*); Bulgakov (*The Master and Margarita*); Nabokov (*The Eye, Despair*); Erofeev (*Moscow Circles*); Pelevin ("The Yellow Arrow"). Our goal will be less to construct a canon of strangeness than to consider closely how estranged women, men, animals, and objects become the center of narrative attention and, in doing so, reflect the writer Tatyana Tolstaya's claim that "Russia is broader and more diverse, stranger and more contradictory than any idea of it. It resists all theories about what makes it tick, confounds all the paths to its possible transformation." All readings in English translation.

Limited to 35 students. Not open to first-year students. Fall semester. Professor Rabinowitz.

225. Seminar on One Writer: Vladimir Nabokov. An attentive reading of works spanning Nabokov's entire career, both as a Russian and English (or "Amero-Russian") author, including autobiographical and critical writings, as well as his fiction and poetry. Special attention will be given to Nabokov's lifelong meditation on the elusiveness of experienced time and on writing's role as a supplement to loss and absence. Students will be encouraged to compare Nabokov's many dramatizations of "invented worlds" and to consider them along with other Russian and Western texts, fictional and philosophical, that explore the mind's defenses against exile and separation. All readings in English translation, with special assignments for those able to read Russian. Two meetings per week.

Limited to 20 students. Not open to first-year students. Omitted 2011-12. Professor Peterson.

227. Fyodor Dostoevsky. Among the many paradoxes Dostoevsky presents is the paradox of his own achievement. Perceived as the most "Russian" of Russian writers, he finds many enthusiastic readers in the West. A nineteenth-century author, urgently engaged in the debates of his time, his work remains relevant today. The most influential theorists of the novel feel called upon to account for the Dostoevsky phenomenon. How can we understand Dostoevsky's appeal to so many audiences? This broad question will inform our reading of Dostoevsky's fiction, as we consider its social-critical, metaphysical, psychological, and formal significance. We will begin with several early works ("Notes from Underground," "The Double") whose concerns persist and develop in the great novels that are the focus of the course: *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*. All readings and discussion in English. Conducted as a seminar. Two class meetings per week.

Omitted 2011-12. Professor Ciepiela.

228. Tolstoy. Count Leo Tolstoy's life and writings encompass self-contradictions equaled in scale only by the immensity of his talent: the aristocrat who re-

nounced his wealth, the former army officer who preached nonresistance to evil, the father of thirteen children who advocated total chastity within marriage and, of course, the writer of titanic stature who repudiated all he had previously written, including *War and Peace* and *Anna Karenina*. We will read these two masterworks in depth, along with other fictional and non-fictional writings ("The History of Yesterday," *Childhood*, *Strider*, *Confession*, *Sebastopol Stories*, *The Death of Ivan Ilyich*, "What Is Art?"), as we explore his abiding search for the meaning of ever-inaccessible "self," his far-reaching artistic innovations, and his evolving views on history, the family, war, death, religion, art, and education. Conducted in English, all readings in translation, with special assignments for students who read Russian. Two class meetings per week.

Limited to 20 students. Omitted 2011-12. Professor Wolfson

229. Chekhov And His Theater. (Offered as RUSS 229 and THDA 229). Anton Chekhov's reputation rests as much on his dramaturgy as on his fiction. His plays, whose staging by the Moscow Art Theater helped revolutionize Russian and world theater, endure in the modern repertoire. In this course, we will study his dramatic *oeuvre* in its cultural and historical context, drawing on the biographical and critical literature on Chekhov, printed and visual materials concerning the late nineteenth-century European theater, and the writings of figures like Constantin Stanislavsky, who developed a new acting method in response to Chekhov's art. We also will examine key moments in the production history of Chekhov's plays in Russian, English, and American theater and film.

Spring semester. Professor Ciepiela and Playwright-in-Residence Congdon.

232. Russian Lives. In this course we will study modern Russian cultural history by attending to how key social actors have been represented. Beginning with the 17th-century religious schism and continuing up through the present day, we will study the lives of the saint, the aristocrat, the peasant, the poet, the intellectual, the revolutionary, the exile, the leader, and the merchant. We will draw on memoirs and eyewitness accounts such as Archpriest Avvakum's "autobiography," the first example of the genre in Russia, Alexander Herzen's *My Life and Thoughts* (alongside Tom Stoppard's renovation of his story as a recently staged trilogy of plays, *Coast of Utopia*), the testimony of women terrorists like Vera Figner, and the diaries of average Soviet citizens during the Stalin era. We also will consider fictional renderings of typical or historical figures in various media, works like Ivan Turgenev's *A Huntsman's Sketches*, Sergei Eisenstein's film *Ivan the Terrible*, and Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. No acquaintance with Russian language or culture is assumed.

Omitted 2011-12. Professor Ciepiela.

233. Russian Literature at the Frontier: Encounters with Eurasia. From medieval times to the present, Russians have defined themselves as positioned between Western and Eastern cultural traditions, claiming for themselves a unique role in an historic "clash of civilizations." This course closely examines influential representations, in literature and film, of Russia's encounter with the peoples on the southern and eastern borders of Imperial, Soviet, and contemporary Russia. Beginning with the depiction of pagan "others" in the ancient monastic chronicles and narrative poetry of early Russia's Orthodox civilization, the course will focus on the secular literature of Imperial Russia, reading attentively the texts that shaped popular conceptions of the "natives" with whom Russians battled, traded, and incorporated into their own sense of

a non-Western identity. We shall examine the long history of Russian "Orientalism" in poems, stories, and films that powerfully imposed or challenged racial stereotypes of the tribal peoples of the Caucasus and Central Asia. And we shall follow the development in more recent times of the ideology of "Eurasianism," which proclaims Russia to be the historic center of an emerging civilization that blends the races and cultures of East and West. Inevitably, the course will pause occasionally to consider comparisons and contrasts with the North American encounter with the indigenous peoples on its borders. Works to be studied include Russian literary classics by Pushkin, Lermontov, Gogol, and Tolstoy as well as more recent Soviet and post-Soviet depictions of Russia's "inner Asia" in film and writing. All readings in translation with special assignments for any students who read Russian.

Omitted 2011-12. Professor Peterson.

234. The Soviet Experience. (Offered as RUSS 234 and FAMS 313.) With the dissolution of the Soviet Union, the great utopian experiment of the 20th century—a radical attempt to reorganize society in accordance with rational principles—came to an end. This course explores the dramatic history of that experiment from the perspective of those whose lives were deeply affected by the social upheavals it brought about. We begin by examining the early visions of the new social order and attempts to restructure the living practices of the Soviet citizens by reshaping the concepts of time, space, family, and, ultimately, redefining the meaning of being human. We then look at how "the new human being" of the 1920s is transformed into the "new Soviet person" of the Stalinist society, focusing on the central cultural and ideological myths of Stalinism and their place in everyday life, especially as they relate to the experience of state terror and war. Finally, we investigate the notion of "life after Stalin," and consider the role of already familiar utopian motifs in the development of post-Stalinist and post-Soviet ways of imagining self, culture, and society. The course uses a variety of materials—from primary documents, public or official (architectural and theatrical designs, political propaganda, transcripts of trials, government meetings, and interrogations) and intimate (diaries and letters), to works of art (novels, films, stage productions, paintings), documentary accounts (on film and in print), and contemporary scholarship (from the fields of literary and cultural studies, history and anthropology). Course assignments emphasize careful writing and experiential learning; students will have an opportunity to work on projects involving multimedia production and community-based research. No previous knowledge of Soviet or Russian history or culture is required; course conducted in English, and all readings are in translation. Students who read Russian will be given special assignments.

Limited to 20 students. Omitted 2011-12. Professor Wolfson.

235. The Soviet Century: Rise and Fall of the Communist Experiment. (Offered as HIST 136 [EU] and RUSS 235.) This course will explore the history of Soviet state and society through the revolutionary turmoil, Stalin's socioeconomic transformations and terror, World War II and the Cold War. As we follow the development of the Soviet Union, we will focus on topics such as the role of ideology in policy and everyday life, people's reactions and adaptations to unprecedented pressures of "really existing socialism," function of terror, repression and accommodation in Communist society, and the place of the USSR on the changing map of world powers in the twentieth century. While we will discuss the role of leaders and institutions, we will also pay attention to

cultures and practices of everyday life that developed behind the Iron Curtain. Materials for the class will include writings by contemporary historians, memoirs, novels, films, and art works from the Mead Museum. Two class meetings per week.

Fall semester. Five College Professor Glebov.

241. Russian and Soviet Film. (Offered as RUSS 241 and FAMS 321.) Lenin declared "For us, cinema is the most important art," and the young Bolshevik regime threw its support behind a brilliant group of film pioneers (Eisenstein, Vertov, Kuleshov, Pudovkin, Dovzhenko) who worked out the fundamentals of film language. Under Stalin, historical epics and musical comedies, not unlike those produced in 1930s Hollywood, became the favored genres. The innovative Soviet directors of the 1960s and 1970s (Tarkovsky, Parajanov, Abuladze, Muratova) moved away from politics and even narrative toward "film poetry." Post-Soviet Russian cinema has struggled to define a new identity, and may finally be succeeding. This course will introduce the student to the great Russian and Soviet film tradition. Conducted in English. Two class meetings and one or two required screenings a week.

Omitted 2011-12. Professor Wolfson.

301. Third-Year Russian: Studies in Russian Language and Culture I. This course advances skills in reading, understanding, writing, and speaking Russian, with materials from twentieth-century culture. Readings include fiction by Chekhov, Babel, Olesha, Nabokov, and others. Conducted in Russian, with frequent writing and grammar assignments, in-class presentations, and occasional translation exercises. Two seminar-style meetings and one hour-long discussion section per week.

Requisite: RUSS 202 or consent of instructor. First-year students with strong high school preparation (usually 4 or more years) may be ready for this course. Fall semester. Professor Rabinowitz and Senior Lecturer Babyonyshev.

302. Third-Year Russian: Studies in Russian Language and Culture II. We will be reading, in the original Russian, works of fiction, poetry and criticism by nineteenth-century authors such as Pushkin, Tolstoy, Gogol, Dostoevsky, Turgenev and Chekhov. Conducted in Russian, with frequent writing and translation assignments.

Requisite: RUSS 301 or consent of instructor. Spring semester. Professor Ciepiela and Senior Lecturer Babyonyshev.

303H. Advanced Conversation and Composition. A half course designed for advanced students of Russian who wish to develop their fluency, pronunciation, oral comprehension, and writing skills. Major attention will be given to reading, discussion and interpretation of current Russian journalistic literature. This course will cover several basic subjects, including the situation of the Russian media, domestic and international politics, culture, and everyday life in Russia. Two hours per week.

Requisite: RUSS 302 or consent of the instructor. Fall semester. Senior Lecturer Babyonyshev.

304H. Advanced Intermediate Conversation and Composition. A half course designed for intermediate-level students who wish to develop their fluency, pronunciation, oral comprehension, and writing skills. We will study and discuss Russian films of various genres. Two hours per week.

Requisite: RUSS 301 or consent of the instructor. Spring semester. Senior Lecturer Babyonyshev.

311. Birth of the Avant-Garde: Modern Poetry and Culture in France and Russia, 1870-1930. (Offered as EUST 311 and RUSS 311.) Between the mid-nineteenth century and the mid-twentieth century, poetry was revolutionized both in France and in Russia; nowhere else did the avant-garde proliferate more extravagantly. This class will focus on the key period in the emergence of literary modernity that began with Symbolism and culminated with Surrealism and Constructivism.

With the advent of modernism, the poem became a “global phenomenon” that circulated among different languages and different cultures, part of a process of cross-fertilization. An increasingly hybrid genre, avant-garde poetry went beyond its own boundaries by drawing into itself prose literature, philosophy, music, and the visual and performing arts. The relation between the artistic and the literary avant-garde will be an essential concern.

We will be reading Rimbaud; the French Symbolists (Mallarmé, Laforgue, Valéry); the Russian Symbolists (Blok, Bely); Apollinaire, Dada, and the Surrealists (Breton, Eluard, Desnos, Char, Michaux); and the Russian avant-garde poets (Mayakovsky, Pasternak, Khlebnikov, Tsvetaeva).

Our study of the arts will include Symbolism (Moreau, Redon); Fauvism (Matisse, Derain, Vlaminck); Cubism, Dada, and early Surrealism (Duchamp, Ernst, Dali, Artaud); the “World of Art” movement; Primitivism and Constructivism (Goncharova, Malevich, Rodchenko, Eisenstein). Course will be taught in English. Students who read fluently in French and/or Russian will be encouraged to read the material in the original language.

Omitted 2011-12. Professors Ciepiela and L. Katsaros.

401. Advanced Studies in Russian Literature and Culture I. The topic changes every year. Taught entirely in Russian. Two class meetings per week.

Fall semester. Senior Lecturer Babyonyshev.

402. Advanced Studies in Russian Literature and Culture II. The topic changes every year. Taught entirely in Russian. Two class meetings per week.

Spring semester. Professor TBA.

490. Special Topics. Independent Reading Course.

Fall and spring semesters. The Department.

498. Senior Departmental Honors. Meetings to be arranged.

Open to, and required of, seniors writing a thesis. Fall semester. The Department.

499. Senior Departmental Honors. Meetings to be arranged.

Open to, and required of, seniors writing a thesis. Spring semester. The Department.

RELATED COURSES

Poetic Translation. See EUST 303.

Problems of International Politics. See POSC 475.

SPANISH

Professors Maraniss‡ and Stavans; Associate Professor Suárez; Assistant Professor Brenneis; Visiting Professor Scott (Chair); Senior Lecturer Maillo; Lecturers Aldea-Agudo, Garcia, and Twardy.

The objective of the major is to learn about Hispanic cultures directly through the Spanish language and principally by way of their literature and other artistic expressions. We study literature and a variety of cultural manifestations from a modern critical perspective, without isolating them from their context. Courses are categorized according to level of difficulty and focus:

- A. Language Courses (110-199)
- B. Panoramic Introductions (200-299)
- C. Nation-Specific Studies (300-359)
- D. Courses Specialized by Author and Text (360-369)
- E. Thematic Analyses (370-400)

To give students a better idea of the development of the Hispanic world throughout the centuries, we expect majors to select courses on the literature and cultures of Spain, Latin America, and Latinos in the U.S. Fluent and correct use of the language is essential to the successful completion of the major. Most courses are taught in Spanish. The Department urges majors to spend a semester or a year studying in a Spanish-speaking country.

Major Program. The Department of Spanish expects its majors to be fluent in Spanish and to have a broad and diverse experience in the literatures and cultures of Spanish-speaking peoples. To this end, continuous training in the use of the language and travel abroad will be emphasized.

The following requirements for a major in Spanish (both *rite* and with Departmental Honors) will apply. The major will consist of a minimum of nine courses in the literatures and cultures of Spanish-speaking peoples. Up to three courses in the SPAN 130-212 range and all upper-division courses (above SPAN 212) may be counted toward the major.* Five of those courses must be taken from the Spanish offerings at Amherst College. Please note: Once enrolled in culture courses (courses numbered 211 and above), students may not go back to take a language course and receive credit toward the Spanish major. During sophomore or junior year, Spanish majors are required to enroll in an Amherst College course that stresses the use of critical research tools. Courses designed to fulfill this requirement are marked "RC" for Research Course in the course description.

Courses enrolled abroad or outside the Department will require departmental approval. Three courses taken abroad and taught in Spanish may be counted toward the major; one of these courses must focus on literature.* Please consult the Study Abroad page on the Spanish Department website for further details. The Department highly recommends that students returning from studying abroad elect from among Nation-Specific, Author and Text-Specialized and Thematic Analyses courses (SPAN 300 and above) as they complete the major requirements in their final semesters.

Only one pass/fail course will count toward the major. Up to two courses of-

‡On leave spring semester.

ferred by the Spanish Department and taught in English may be counted toward the major.*

Comprehensive Exam. Spanish Majors will be required to take a written comprehensive exam, to be offered during the month of March of the senior year. The exam is as follows: Students will find a list of *foundational texts* on the Department web page organized according to geographical areas: Spain, Latin America, and U.S. Latinos. By October 15 seniors must notify the Department of their selection of a total of twelve works, four per geographical area. In order to understand these works in context, students are responsible for finding secondary sources as well as engaging in conversation with their advisors and other members of the faculty. In March students will receive three individualized questions about the works they have chosen, their significance and interconnections—historical, cultural, and aesthetic. The goal of the exam is to assess the student's broad knowledge of Hispanic civilization in all its manifestations by analyzing texts in light of their content and historical moment. Students are expected to write detailed, nuanced essays in Spanish in which complex ideas are made clear. Concepts and categories should be defined and the language should be polished and sophisticated. Seniors will have one week to complete this exam, the exact time and dates of which are determined each year by the Department. Each answer must be written in Spanish, with a length of no more than three typed pages, for a total of nine pages. Tenured and tenure-track professors in the Department will evaluate the exam. Students will be notified whether they passed or failed no later than two weeks after the exam is submitted. If all or parts of the exam are deemed unacceptable, majors will be given an opportunity to rewrite the exam. If the rewrite is unacceptable, the student will not be granted the Spanish major.

Departmental Honors Program. In addition to the major program described above, a candidate for Departmental Honors must present a thesis and sustain an oral examination upon completion of the thesis. Candidates will normally elect SPAN 498 and 499 during fall and spring semesters of their senior year.

Combined Majors. Both *rite* and Departmental Honors majors may be taken in combination with other fields, e.g., Spanish and French, Spanish and Religion, Spanish and Art and the History of Art. Plans for such combined majors must be approved in advance by representatives of the departments concerned.

Interdisciplinary Majors. Interdisciplinary majors are established through the Committee on Academic Standing and Special Majors, with the endorsement and cooperation of the Department or with the approval of individual members of the Department.

Study Abroad. Students majoring in Spanish are encouraged and expected to spend a summer, a semester, or a year studying in Spain or Latin America. Plans for study abroad must be approved in advance by the Department. Please see the Spanish Department website for further information.

Placement in Spanish language courses. See individual course descriptions for placement indicators.

*Changes listed above in the Spanish major requirements will apply to majors in the class of 2012 and above.

LANGUAGE COURSES (110-199)

110. Elementary Spanish. SPAN 110 is an introduction to Spanish and Spanish American cultures. This course is recommended for students who have either no previous training in Spanish or no more than two years of high school Spanish. It gives the student a basic understanding of and ability to use the language. Grammar is used as a point of departure for development of oral and written skills.

This course strives to teach students to understand sentences and common expressions and to communicate in simple terms simple aspects of their background (e.g., very basic personal and family information), the immediate environment (shopping, local geography, employment), and matters of immediate need. Three hours a week with the lecturer, plus two hours with a teaching assistant. For students without previous training in Spanish. This course prepares students for SPAN 120.

Limited to 15 students. Fall semester: Lecturers Aldea-Agudo, Twardy and Assistants. Spring semester: Lecturer Aldea-Agudo and Assistants.

120. Intermediate Spanish. SPAN 120 is a continuation of SPAN 110. This course is recommended for students who have the equivalent of three or four years of high school Spanish. This course will expand Spanish language skills with exercises in conversation, oral comprehension and composition, based on cultural and literary readings.

This course teaches students to understand the main points of conversation on familiar matters regularly encountered at work, school, leisure, etc., how to deal with situations that may arise while traveling in a Spanish-speaking country, and how to compose simple connected text on topics which are familiar or of personal interest. Students will learn how to describe experiences, events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans. The class will be conducted entirely in Spanish. Three hours a week with the lecturer, plus one hour with a teaching assistant. This course prepares students for SPAN 130.

Requisite: SPAN 110, Spanish Placement Test or consent of the Language Coordinator. Limited to 15 students. Fall semester: Lecturers Aldea-Agudo and García and Assistants. Spring semester: Lecturers García and Twardy and Assistants.

130. Advanced Spanish. While expanding on the grammar essentials covered in SPAN 120, this course helps the student further develop listening, speaking, reading, and writing skills in Spanish. It is directed toward students who already have a good linguistic-communicative competency, broadening their contact with different kinds of texts, deepening their grammatical understanding, and enabling them to communicate through a variety of forms and registers. Upon completing the course, students should be able to make themselves understood with accuracy and fluency and participate easily in a wide range of formal and informal communicative situations. An array of literary texts and readings, not ordinarily considered literature and films, will be used. Three hours a week with lecturer plus one hour with a language assistant. Conducted entirely in Spanish. Prepares students for SPAN 199 and literature courses. This course counts for the major.

Requisite: SPAN 120, Spanish Placement Test or with permission of Language Coordinator. Limited to 15 students. Fall semester: Senior Lecturer

Maillo and Assistants. Spring semester: Lecturers Garcia and Twardy and Assistants.

135. Spanish Conversation. This course emphasizes fluency speaking and is designed to provide students the opportunity to practice the language through discussion of selected texts and topics of interest. SPAN 135 prepares students to express opinions, ideas, points of view and critiques on debates, readings and films. With this goal in mind, this course will also provide exposure to other language skills important to the development of fluency in speaking Spanish. The course will meet for three hours per week with the lecturer and one hour with a teaching assistant. This course counts for the major.

Requisite: For students who have completed SPAN 130, Spanish Placement Test or with permission of Language Coordinator. Limited to 15 students. Fall semester: Lecturer García and Assistants. Spring semester: Senior Lecturer Maillo and Assistants.

140. Spanish for Heritage Speakers. This course is designed specifically for native or heritage speakers of Spanish with oral proficiency but little or no formal training in the language. Generally, these are learners who were raised in homes where Spanish was spoken. The course is designed to build on the language base students already possess. Spanish-speaking students are not viewed as using an "improper" form of Spanish that is incorrect or needs to be eliminated. Rather, their language is viewed as an extremely valid means of oral communication. The primary purpose of this course is to develop reading and writing skills, although all of four language skills (listening, speaking, reading, and writing) are emphasized via cultural and community activities.

Limited to 15 students. Fall semester. Lecturer Twardy.

199. Spanish Composition. In this course students will learn how to approach writing as a process. The emphasis is on writing as a communicative act rather than as a mere language exercise. As such, emphasis is given to the interaction between the author and the text, the target audience, and the purpose and message of the final product. In order to develop the necessary skills that good writers should have, the course will focus on expanding vocabulary, exploring rhetorical techniques for organizing information, developing strategies for writing, and characterizing the target audience(s). At the same time we will insist upon critical readings, and the processes of revising and editing. In addition, this course includes the study of written texts (narrative, description, poems, reports, essays, letters, etc.), and of literature's many genres and subgenres (prose, poetry, drama, etc.). This course counts for the major. Conducted entirely in Spanish.

Requisite: SPAN 130, Spanish Placement Test or with permission of Language Coordinator. Limited to 15 students. Fall semester: Senior Lecturer Maillo. Spring semester: Lecturer Aldea-Agudo.

PANORAMIC INTRODUCTIONS (200-299)

211. Introduction to Hispanic Literatures. This course provides an introduction to the diverse literatures of the Spanish-speaking world over the course of six centuries, from the Middle Ages to the turn of the twentieth century. Students will learn the tools and critical vocabulary for advanced work reading the canon of Hispanic literatures from Spain, Latin America, and the Caribbean Basin, identifying aesthetic trends and historical periods such as the Renaissance, the Golden Age, the Romantic era, realism and modernism. The syllabus

will include a wide variety of authors of different national, political, and artistic persuasions and an array of linguistic styles. A medium- to high-level knowledge of the Spanish language and reasonable proficiency in listening, speaking, reading, and writing in Spanish are required. This course counts for the major. Conducted entirely in Spanish.

Requisite: SPAN 199 or consent of the instructor. Limited to 15 students. Fall semester: Professor Brenneis. Spring semester: Professor Suárez.

212. Hispanic World: Past, Present and Future. A survey course that provides an understanding and appreciation of the Spanish-speaking world (including both North and South America and Spain) through language, geography, history, economics, sociopolitical issues, folklore, literature and art. The different units in this course are geographically oriented, and they will focus on individual countries or particular Hispanic groups. Writing skills will be refined by the completion of research papers, and communication skills will be developed further by class discussions and oral presentations. Comprehension will be enhanced by presenting students with literary texts, movies, documentaries and periodicals. The course is conducted entirely in Spanish.

Requisite: SPAN 199, Spanish Placement Test or consent of Language Coordinator. Limited to 15 students. Spring semester. Senior Lecturer Maillo.

215. Latino Literature. A survey course that focuses on the polyphonic literary production of Latinos in the United States, from the colonial period (Fray Bartolomé de Las Casas, Alvar Núñez Cabeza de Vaca) and the age of independence (Eugenio María de Hostos, José Martí), to the Chicano Movement (Cesar Chavez, Rodolfo "Corky" Gonzáles), the Nuyorrican Poets (Miguel Algarín, Pedro Pietri, Tato Laviera), the Puerto Rican Young Lords (Iris Morales, Pablo "Yoruba" Guzmán), and the contemporary period (Julia Alvarez, Oscar Hijuelos, Esmeralda Santiago, Jimmy Santiago Baca, Junot Díaz). Attention will be given to various genres—poetry, fiction, chronicle, memoir, essay, and theater—exploring the continuity and change in a tradition made of distinct, often incompatible national groups like Mexican Americans, Cuban-Americans, and Puerto Ricans in the mainland. Conducted in English.

Omitted 2011-12. Professor Stavans.

228. Seventeenth-Century European Theater. (Offered as SPAN 228 and EUST 228.) Readings of plays by Spanish, English and French playwrights of what has been, in the modern world, the great century of the stage. Works of Lope de Vega, Calderón de la Barca, Shakespeare, Molière, Racine, Webster and Wycherly. Conducted in English. Students will read plays in the original languages whenever possible.

Limited to 40 students. Omitted 2011-12. Professor Maraniss.

230. Introduction to the Literatures of the Dominican Republic and Its Diaspora. This class will introduce students to four fundamental literary and ideological periods of Dominican letters: late nineteenth-century nation formation essays, twentieth-century writing under the Trujillo dictatorship, mid-century women's poetry, and contemporary diaspora fiction. By examining a select series of essays, poetry, short stories, and fiction, we will explore the political construction of race, the implications of a brutal dictatorship, the impact of traumatic memory, and the calls for human rights action. The class will be conducted in Spanish (readings, assignments, and discussion).

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Fall semester. Professor Suárez.

232. Women Writers of Spain. (Offered as SPAN 232 and WAGS 232.) Twentieth-century Spanish women writers have carved out a particular niche in the canon of Spanish literature. Often envisioned as a single entity, they have, however, distinguished themselves as just as unique as individual writers as their male counterparts. This course will consider contemporary novels, short fiction, essays and poetry authored by women with an overarching question of how one defines an *escritura femenina* in Spain and what, if anything, differentiates it as a gendered space from other modes of writing. While the course will focus on women writers and the representation of the feminine in Spanish writing, we will also examine texts that present an un-gendered space as a point of comparison and contrast. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Spring semester. Professor Brenneis.

233. Spanish Film. This course features Luis Buñuel, his early association with the Spanish literary and artistic vanguard (Valle-Inclán, García Lorca, Dalí), his life and his work within surrealism in France, commercialism in Hollywood, exile in Mexico, and later apotheosis as an old master of European cinema. Conducted in English.

Limited to 35 students. Omitted 2011-12. Professor Maraniss.

236. Representation and Reality in Spanish Cinema. A critical overview of the role filmmakers from varied backgrounds have taken in interpreting similar trends in contemporary Spanish culture and society. By analyzing recent Spanish cinema along with selected fictional and non-fictional texts on current issues in Spain, we will explore such questions as women's roles in contemporary society, immigration and exile, globalization, and experiences of war and violence, among other themes. This course will take a transatlantic approach, examining how these issues are imagined within Spain as well as by filmmakers and writers from the Americas, and study the sociological, cultural and political forces that have inspired such cinematic representations. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Brenneis.

292. Latin American Short Story. (RC) A Talmudic reading of the short-story tradition in Latin America. Although the course starts with 19th- and early 20th-century pioneers, special attention is given to the masterful practitioners who were writing from the 1940s onward (Borges, Rulfo, Hernández, Carpentier, Cortázar, García Márquez). Contemporary authors (Allende, Bega, Bolaño, Aira) and even younger voices are also contemplated. The focus is on appraising a tradition constantly being revamped through its promiscuous relationship with other literary genres (essay, novel, poem, reportage, *crónica*, *testimonio*). Students reflect on structural and linguistic devices as well as on rivalries within the tradition and foreign influences (Poem, Maupassant, Chekhov, Hemingway, et al). Conducted in Spanish.

Requisite: SPAN 199, 211, 212 or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Stavans.

294. Spanglish. A cultural study of language in the Hispanic world (Spain, Latin America, the Caribbean, and the United States), this course spans almost

five hundred years, from the arrival of Spanish to the Americas with Columbus' first voyage, to present-day "*pocho lingo*" in Los Angeles. It focuses on the verbal interactions of the missionaries to Florida and the Southwest, the linguistic repercussions of the Treaty of Guadalupe Hidalgo of 1848, the age of acculturation in the early half of the 20th century, the political agitation of the Chicano Movement as manifested in word games, and the hip-hop age of *agitprop*. Students will analyze works by Junor Díaz, Giannina Braschi, Susana Chávez-Silverman, Luis Humberto Crosthwaite, and others. Topics like translation, Bilingual Education, lexicography, and the social impact of mass media will be contemplated. Emphasis will be made on the various modalities of Spanglish, such as Dominicanish, Cubonics, and Nuyorican. Plus, the development of Spanglish as a street jargon will be compared to Yiddish, Black English, and other minority tongues. Conducted in English.

Limited to 25 students. Omitted 2011-12. Professor Stavans.

295. Latin American Poetry. A panoramic, historical study of poetry and its aesthetic movements in Latin America (including Brazil) from the colonial period to the present. The course explores the way Spanish and Portuguese became the main language of aesthetic expression after the Iberian conquest but also analyzes forms of poetic resistance that aboriginal languages like Nahuatl, Mayan, Quechua, Mapuche, and Aymara have employed. Sor Juana Inés de la Cruz, the astonishing seventeenth-century Mexican nun, starts a journey that continues with *Modernistas* like José Martí (Cuba) and Rubén Darío (Nicaragua), the Christian meditations of César Vallejo (Peru), the cosmopolitanism of Jorge Luis Borges (Argentina), the motherly vision of Gabriela Mistral (Chile), the *negritud* of José Guillén (Cuba), and the symphonic endeavors of Pablo Neruda (Chile), Carlos Drummond de Andrade (Brazil), and Octavio Paz (Mexico). Contemporary trends by poets born between 1930 and 1970 are also contemplated. In the region, poetry and politics always go hand in hand and the crossroads is the leitmotif of the course. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 20 students. Fall semester. Professor Stavans.

NATION-SPECIFIC STUDIES (300-359)

316. Golden Age Literature. A study of Spanish consciousness from the beginning through the Golden Age. Emphasis on the chivalric and picaresque traditions, mystical poetry, sacred and secular drama, and the invention of the novel. Conducted in Spanish.

For students who have completed SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Fall semester. Professor Maraniss.

320. Generations of 1898 and 1927. Readings from major writers of the Spanish generations of 1898 and 1927: Baroja, Machado, Valle-Inclán, Miró, García Lorca, Salinas, Alberti, Guillén, Cernuda. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Maraniss.

344. The Spanish Civil War: Art, Politics, and Violence. (RC) Seventy years ago, the Spanish Second Republic was engaged in a civil conflict that had become a holy war to the European left and right. This course will examine the effects of the war and its passions upon the lives and works of several exemplary writers and artists in England (Orwell, Auden, Romilly, Cornford), France

(Malraux, Bernanos, Simon), Spain (Machado, Hernández, Lorca, Picasso), the United States (Hemingway, Dos Passos), and South America (Neruda, Vallejo). Students are encouraged to read texts in the original languages whenever possible. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Maraniss.

346. Cuba after 1989: Culture, Film, and Literature. (RC) In 1989 the Berlin Wall was chiseled away, changing global culture and politics forever. In Eastern Europe, the rhetoric and divisions necessitated to fuel the cold war were transformed into new discourses of democracy and capitalist opportunities. In contrast, Cuba, remaining an iron-clad communist state, fell into a deep "período especial," which ushered in a two-tiered economy greatly dependent on the European tourist industry. The revolutionary dream, many would argue, was then voided. Arguably, "fin-de-siglo" Cuba is a state in crisis. And a new, rich, often hypnotic, production of culture, film, and literature is available to give us a sensational glimpse of the latest of Cuban conditions. In this class we will be reading and screening some of the most outstanding materials from this period. Authors will include Abilio Estévez, Zoe Valdés, Pedro Juan Gutiérrez, and Daína Chaviano. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Professor Suárez.

352. Barcelona. [RC] As a global city with a local identity, Barcelona resides both literally and figuratively at the border between Spain and the rest of the world. This interdisciplinary course will explore the in-between space this vibrant city inhabits at the turn of the 21st century, at once imagined as a tourist's playground in films and popular novels, while also actively guarding its particular Catalan cultural roots. Students will study architectural, literary, cinematic, linguistic and political movements set amid the urban cityscape of Barcelona, focusing on the city's role in the exportation of a unique Spanish and Catalan identity beyond Spain's borders. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Fall semester. Professor Brenneis.

355. Madrid. Considered the heart of Spain by some and an authoritative figurehead by others, Madrid is unquestionably a space of cultural and political conflict while serving as a visible intermediary between the Iberian Peninsula and the world. Incorporating an interdisciplinary study of film, popular music, fiction, art, political movements, history and topography of the city, this course will seek to explore the place of Madrid in the Spanish and global popular imagination. Particular emphasis will be placed on the city's role in the Spanish Civil War, the urban culture of the Franco dictatorship, the *movida madrileña* of the 1980s, and the present-day role of Madrid in global politics, particularly as pertains to the 2004 terrorist attacks and their political and cultural aftermath. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Spring semester. Professor Brenneis.

356. Puerto Rican Flows. [RC] In this class we will examine the historic and political settings that have shaped Puerto Rican migrations, as well as the constructions of Puerto Rican national and diaspora identity through seminal literatures and films. Industrialization of Puerto Rico, discourses of national transformation,

economic failures, barrio culture, representations of moral decay, and manifestos of survival and new modalities of bi-culturalism will be interrogated in order to achieve a nuanced understanding of Puerto Rican realities both on the island and the mainland. Some of the authors to be explored include Pedro Rivera, Julia de Burgos, Rosario Ferré, Ana Lydia Vega, and Piñero. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Spring semester. Professor Suárez.

COURSES SPECIALIZED BY AUTHOR AND TEXT (360-369)

360. Jorge Luis Borges. An in-depth, multifaceted analysis of the philosophical, theological, esthetic, and political trends of the Argentine *hombre de letras* Jorge Luis Borges (1899-1986). The course starts with his early poetry in *Fervor de Buenos Aires*, and concludes with world fame as one of the most influential 20th-century writers. Special attention is paid to his mid-career works, especially *Otras Inquisiciones* and *Ficciones*. Borges' aesthetic and intellectual development is looked at against the current of Argentina's political events and in the context of Latin American history. His views on God, death, memory, nationalism, and translation are explored as are his connection to the Bible, the *Arabian Nights*, the Icelandic sagas, Dante, Shakespeare, Mark Twain, Nazism, and Gaucho literature. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 20 students. Spring semester. Professor Stavans.

361. Robert Bolaño. (RC) An exploration of the Chilean writer's life and work in the context of the Pinochet coup, the effects of the Cold War, and his exile in Mexico and Spain. Attention will be given to Bolaño as a self-professed outcast from the mainstream tradition in Latin American literature and his connection to Jorge Luis Borges, Julio Cortázar, Roberto Arlt, and Nicanor Parra, among other precursors. His stories (*Last Evenings on Earth*), novellas (*Distant Star*, *Nazi Literature in the Americas*, etc.), and portions of *The Savage Detectives* and *2666* will be analyzed in detail. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Stavans.

362. Pablo Neruda. An exploration of the life and work of the prolific Chilean poet (1904-1973) and recipient of the Nobel Prize for Literature. His work will be read chronologically, starting with *Twenty Love Poems* and a *Song Of Despair* and ending with his five posthumous collections. Special attention will be paid to *Residence On Earth* and *Canto General*. The counterpoint of politics and literature will define the classroom discussion. Neruda's role as witness of, and sometimes participant in, the Spanish Civil War, the Cuban Revolution, the workers' and students' upheaval in Latin America in the sixties, and the failed presidency of Salvador Allende in Chile will serve as background. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Stavans.

363. One Hundred Years of Solitude. (RC) A detailed study of the novel by Gabriel García Márquez, published in 1967. Although other works written by the Colombian author will also be discussed (stories, essays, reportage, and fragments of other novels), the course will concentrate on the structure, style, motifs, historical and aesthetic context of the masterwork that brought him the Nobel Prize in Literature. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 25 students. Omitted 2011-12. Professor Stavans.

365. Cervantes. *Don Quixote de la Mancha* and some of Cervantes' "exemplary novels" will be read, along with other Spanish works of the time, which were present at the novels' birth. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Not open to students who have taken SPAN 364. Limited to 25 students. Omitted 2011-12. Professor Maraniss.

THEMATIC ANALYSES (370-400)

385. Early Spanish American Women Writers. (Offered as SPAN 385 and WAGS 309.) [RC] In this course we will study the writings of women of Spanish America from 1556 to the end of the 19th century, focusing on writers who came from Spain, Mexico, Argentina, Cuba, Peru and Colombia. Their writings cover the colonial period as well as that of post-independence, and trace the ever-strengthening role of the female voice in Spanish American literature. There are the voices of an early settler in Argentina and Paraguay, three nuns (Catalina de Erauso, transvestite and soldier; the incomparable Sor Juana Inés de la Cruz; and the visionary Madre Castillo) followed by an important group of 19th century women who were finally able to make a living by their pen. The most famous of these is Gertrudis Gómez de Avellaneda, who wrote the first antislavery novel of the Americas, eleven years ahead of Harriet Beecher Stowe's *Uncle Tom's Cabin*. Most of them knew and supported each other by ties of friendship and a strong professional network. In all of these voices one will hear articulated the desire for the right to express themselves as women and to be heard in a field that was decidedly masculine and often hostile to their efforts. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Visiting Professor Scott.

386. Food: Power, Identity, Memory. This course will look at some of the most important texts from the fifteenth to the nineteenth century in order to trace the importance that food played in the colonization and development of Spanish America: Columbus (his initial encounters; search for spices; concerns about feeding his fleet); Bernal Díaz del Castillo and Miguel León Portilla (the conquest of Mexico—are you what you eat?); Alvar Núñez Cabeza de Vaca's odyssey of hunger in the U.S. Southwest; Gonzalo Fernández de Oviedo, first official chronicler of the Indies and their flora; the Inca Garcilaso de la Vega (first important mestizo historian) on the beginnings of the food exchange; Arzáns de Orsúa y Vela on the association between coca and witchcraft in colonial Potosí.

Nuns had their own rules about fasting and discipline of the body: we will look at Sor Juana Inés de la Cruz and her late seventeenth-century contemporary Madre María de San José and also examine the turmoil caused by nuns' unwillingness to give up drinking chocolate. We will study the famous eighteenth-century *Castas Paintings*, which pair racial mixtures and autochthonous foods, as well as *Concolorcorvo's* travels and his descriptions of the food practices of the gauchos. While poet Andrés Bello celebrated the fertility of the tropical American land, Argentina's foremost woman writer, Juana Manuela Gorriti, created a celebrity community cookbook which offers a fascinating glimpse of her social, literary and economic context. We will read works by both writers. Since travel literature was an important genre in this century, we will also read Argentine

Eduarda Mansilla de García's 1861 narrative of her visit to the United States and her impressions of the country and of the food. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Spring semester. Professor Scott.

389. Postwar Spain and the Novel. Postwar Spanish novelists were often subject to censorship and overt oppression by the Franco dictatorship while they struggled to understand their own history and translate it onto the page. In this course, we will study the historical and cultural background of dictatorship and democratic Spain (1940-present), reading novels and short fiction that reflect the diversity of modern Spanish literature and its authors. In addition, students will read historical accounts and critical/theoretical materials in order to gain a more complete understanding of how scholars approach the era and its reflection in literature, and view films that attempt to grapple with questions of history and narration in postwar Spain. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Brenneis.

391. Exile in Spain and Latin America. "Exile" is both a person who is forced to leave his or her native country and a state of exclusion; both an individual and an experience. In this course, our study of exile will encompass the individual writers, artists and thinkers who were exiled from their homelands as well as the reasons, confusions and consequences that the experience of exile produces. We will trace poets such as Cristina Peri Rossi, the authors Jorge Semprún and Gabriel García Márquez, works of art like Pablo Picasso's *Guernica*, and films such as Luís Buñuel's *Viridiana*, among other examples, as they enter into states of exile and self-consciously examine their own limbo between two countries. Many of these individuals and works of art left Spain or Latin America because of their political opposition to the ruling regime; we will delve into the historical, political and cultural backgrounds that resulted in their exile. In addition, we will linger over the larger questions exile raises: Can the exile ever return home? Are the children of exiles also exiles? Can we generalize about the exile experience? Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Omitted 2011-12. Professor Brenneis.

490. Special Topics. The Department calls attention to the fact that Special Topics courses may be offered to students on either an individual or group basis.

Students interested in forming a group course on some aspect of Hispanic life and culture are invited to talk over possibilities with a representative of the Department. When possible, this should be done several weeks in advance of the semester in which the course is to be taken.

Fall and spring semesters.

490H. Special Topics. The Department calls attention to the fact that Special Topics courses may be offered to students on either an individual or group basis. Half course.

Students interested in forming a group course on some aspect of Hispanic life and culture are invited to talk over possibilities with a representative of the Department. When possible, this should be done several weeks in advance of the semester in which the course is to be taken.

Fall and spring semesters.

498. Senior Departmental Honors. One single course.

Fall semester. The Department.

499. Senior Departmental Honors. A single course. Spring semester. The Department.

TEACHING

Students interested in teaching and education can pursue, during their four years at Amherst, Massachusetts state licensure for teaching in middle and secondary schools. Reciprocity agreements between Massachusetts and approximately 45 other states permit students licensed in Massachusetts to qualify for public school positions across the country. Those who wish to obtain licensure for public school teaching may draw upon our liaison with the Psychology and Education Department at Mount Holyoke College to complete the requirements for initial licensure during their undergraduate years. Acceptance into the Mount Holyoke program requires a formal application early in the spring term of the student's junior year. This initial licensure will enable graduates to teach in public schools for up to five years before they obtain a master's degree in education (M.Ed).

Because the requirements for Massachusetts licensure involve both coursework and a considerable number of hours engaged in classroom teaching, students interested in the possibility of a public school teaching career should consult with the education advisor in the Career Center, Sarah Frenette, and with the faculty advisors to the Program in Secondary School Teaching, Professors Barry O'Connell and Karen Sánchez-Eppler of the English Department, as early as possible in their time at Amherst. In addition to meeting "Field of Knowledge" content requirements in the subject area in which they seek licensure, students will need the following courses, or their equivalents, in order to participate in the Mount Holyoke program. Many of these can be taken at Amherst; others in any of the Five Colleges. A few must be taken at Mount Holyoke (indicated by an *).

1. Adolescent Psychology;
2. Educational Psychology;
3. A course in multicultural education;
4. Observing and Assisting in Inclusive Classrooms (Educ. 320j a January interterm course at Mount Holyoke College or TEAMS at University of Massachusetts among other possibilities);
5. Educ. 330* Process of Teaching and Learning in Middle and Secondary Schools;
6. A subject specific methods course;
7. Teaching (Math, English, etc.) In Secondary School, an Amherst College special topics course taken in conjunction with the teaching internship;
8. Educ. 331* Teaching Internship. This is a double course at Amherst College, to be taken in the spring semester of the senior year or during a ninth term at Mount Holyoke College;
9. Educ. 333* Seminar in Teaching and Learning: Middle and Secondary Schools.

These last three requirements will comprise a student's full load during the spring "practicum" semester of their senior year.

Passage of the Massachusetts Tests for Educator Licensure (MTEL) is required of all participants in the Mount Holyoke College Program. Tests are administered four times each year in October, January, April and June. Application forms and test preparation materials are available at the Amherst College Career Center and online along with the most current list of test dates and locations at <http://www.mtel.nesinc.com>.

THEATER AND DANCE

Professors Dougan (Chair) and Woodson; Assistant Professor Bashford; Senior Resident Artist Lobdell; Playwright-in-Residence Congdon; Five College Lecturer Sylla; Visiting Lecturers Nicoli, Pengelly, Vacanti and Wolfzahn.

Curriculum. The study of theater and dance is an integrated one. While recognizing historical differences between these arts, the department emphasizes their aesthetic and theoretical similarities. The basic structure of the curriculum and the organizational pattern of the department's production activities are designed to promote the collaborative and interdependent nature of the theatrical arts. Faculty, staff and major students form the nucleus of the production team and are jointly responsible for the college's Theater and Dance season. Advanced students carry specific production assignments. Students in Core Courses and in Courses in the Arts of Theater and Dance also participate, through laboratory experiences, in the creation and performance of departmental productions.

Major Program. In the election of departmental courses, students may choose to integrate the many aspects of theater and dance or to focus on such specific areas as choreography, playwriting, directing, design, acting, performance art and video. Because advanced courses in theater and dance are best taken in a prescribed sequence, students preparing to major in the department are advised to complete the three Core Courses and one course in the Arts of Theater and Dance by the end of the sophomore year. Two of the three core courses are offered every semester in rotation. Students interested in the possibility of majoring in the Department should consult with the Chair as soon as possible.

Minimum Requirements. The three Core Courses; two courses in the History, Literature and Theory of Theater and Dance (one of which must be THDA 114, Sources of Contemporary Performance); two courses in the Arts of Theater and Dance (For the purpose of fulfilling this requirement, two half-courses in dance technique approved by the Department may replace one course in the Arts of Theater and Dance); one advanced course in the Arts of Theater and Dance; the Major Series: 400H and 498 or 499. More specific information about courses which fulfill requirements in the above categories can be obtained from the Department office.

The Senior Project. Every Theater and Dance major will undertake a Senior Project. In fulfillment of this requirement, a student may present work as author, director, choreographer, designer, and/or performer in one or more pieces for public performance. Or a student may write a critical, historical, literary or theoretical essay on some aspect of theater and dance. As an alternative, and with the approval of the department, a student may present design portfolio work, a directorial production book or a complete original playscript. In such cases, there will be no public performance requirement. In all cases, the project will

represent a synthesis or expansion of the student's education in theater and dance.

Project proposals are developed in the junior year and must be approved by the faculty. That approval will be based on the project's suitability as a comprehensive exercise. Because departmental resources are limited, the opportunity to undertake a production project is not automatic. Approval for production projects will be granted after an evaluation of the practicability of the project seen in the context of the department's other production commitments. Written proposals outlining the process by which the project will be developed and the nature of the product which will result must be submitted to the Department chair by April 1 of the academic year before the project is proposed to take place. The faculty will review, and in some cases request modifications in the proposals, accepting or rejecting them by May 1. Students whose production proposals do not meet departmental criteria will undertake a written project.

Comprehensive Evaluation. Because the Theater and Dance curriculum is sequenced, successful completion of the required courses and of the major series—Production Studio and Senior Project—represents satisfaction of the departmental comprehensive requirement. In addition, majors are required to attend departmental meetings and end-of-the-semester interviews each semester.

Departmental Honors Program. Departmental recommendations for Honors will be based on faculty evaluation of three factors: (1) the quality of the Senior Project, including the documentation and written work which accompanies it; (2) the student's academic record in the department; and (3) all production work undertaken in the department during the student's career at Amherst.

Extra-Curriculum. In both its courses and its production activities, the Department welcomes all students who wish to explore the arts of theater and dance. This includes students who wish to perform or work backstage as an extra-curricular activity, students who elect a course or two in the department with a view toward enriching their study of other areas, students who take many courses in the department and also participate regularly in the production program while majoring in another department, as well as students who ultimately decide to major in theater and dance.

CORE COURSES IN THEATER AND DANCE

111. The Language of Movement. An introduction to movement as a language and to dance and performance composition. In studio sessions students will explore and expand their individual movement vocabularies by working improvisationally with weight, posture, gesture, patterns, rhythm, space, and relationship of body parts. We will ask what these vocabularies might communicate about emotion, thought, physical structures, cultural/social traditions, and aesthetic preferences. In addition, we will observe movement practices in everyday situations and in formal performance events and use these observations as inspiration for individual and group compositions. Two two-hour class/studio meetings and a two-hour production workshop per week. Selected readings and viewing of video and live performance.

Limited to 20 students. Fall semester. Professor Woodson.

112. Materials of Theater. An introduction to design, directing, and performance conducted in a combined discussion/workshop format. Students will be

exposed to visual methods of interpreting a text. Early class discussions focus on a theoretical exploration of theater as an art form and seek to establish a vocabulary for and understanding of basic theatrical conventions, with readings from Aristotle through Robert Wilson. Students will spend the bulk of the semester testing these theories for themselves, ultimately designing their own performances for two plays. Two two-hour classes and two-hour production workshop included in this time.

Two sections. Limited to 12 students per section. Spring semester. Professor Dougan.

113. Action and Character. This course examines what happens on stage (the action) and "how" that action happens (the character) from the points of view of the playwright and the actor. The course assumes that the creative processes of both the actor and the playwright are similar. Therefore, the students will write scenes and at least one short play, which will be rehearsed as homework for presentation in class. Students will be given a series of acting and playwriting exercises to develop craft and to reinforce their understanding of creative processes. Students will be assigned plays and certain critical texts to support their work in writing and acting. Three two-hour class meetings and a two-hour production workshop per week.

Enrollment in each section is limited but early registration does not confer preferential consideration. Twenty students attending the first class will be admitted. Selection will be based upon the instructor's attempt to achieve a suitable balance between first-year students and upperclassmen and between men and women, and to achieve a broad range of levels of acting experience. Notice of those admitted will be posted within 24 hours of the first meeting and a waiting list will be available.

Fall and spring semesters. Resident Artist Lobdell.

COURSES IN THE ARTS, HISTORY, THEORY AND LITERATURE OF THEATER AND DANCE

114. Sources of Contemporary Performance. The status quo says, "We do it the way it's always been done." The artist replies, "I have an idea, let's try it another way." Thus advance theater and dance. Thus evolve opera, happenings and performance art. This course explores several seminal theatrical events and the artists who created them. These innovations changed the course of theater and dance in the 20th century, thereby preparing those who follow to make the new art of the 21st.

After reviewing basic artistic and theoretical assumptions which governed the making of theatrical entertainment at the end of the 19th century, the course will look at playwrights, performers, choreographers, designers, directors and theorists whose ideas opened up new ways of looking at the craft of making those space-time objects we struggle to categorize as plays, dances, operas, performances and events. Particular attention will fall on work that is difficult to correctly place in a single category. Research in primary material such as plays, manifestos, documentary photographs, period criticism, and video transcriptions. Critical papers comparing and contrasting works will be studied. (*Required of all majors*)

Spring semester. Senior Resident Artist Lobdell.

116H. Contemporary Dance Techniques: Modern 2/3. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level.

Spring semester. Visiting Lecturer Nicoli.

119H. Contemporary Dance Techniques: Contact Improvisation. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level.

Spring semester. Visiting Lecturer Wolfzahn.

120H. Contemporary Dance Techniques: Ballet/Modern 1/2. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level.

Spring semester. Visiting Lecturer Vacanti.

125H. The Craft of Speaking I: Vocal Freedom. A beginning studio course in the development of voice for speaking. Students develop range and tone through regular physical exercises in relaxation, breathing technique, placement, and presence. Individual attention focuses on helping each student develop the the physical, mental, and emotional self-awareness needed for expressive vocal production. Practice is oriented toward acting for the stage, but students with a primary interest in public speaking, teaching, or improved interpersonal communication will find this course valuable. Three class meetings per week. A modicum of reading and written reflection is required. Only 20 students who attend the first class will be admitted based on class and major. A rolling waiting list will be used through the add/drop period to determine the final enrollment.

Fall semester. Professor Bashford.

142H. Contemporary Dance Techniques: West African. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flex-

ibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level.

Fall semester. Five College Lecturer Sylla.

150. Fleeting Images: Choreography on Film. This selected survey of choreography on film and video indulges in the purely kinesthetic experience of watching the dancing body on film. We will focus on works that have most successfully effected a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance, the cinematic techniques of camera-cutting-collage, and the vibrant continuity of the moving body. We will discern the roles of the choreographer, director, and editor in shaping and controlling the moving image and explore the relationship of music and the dancing body. We will also attempt to theorize the medium of the "moving picture dance" and formulate a theoretical understanding of the relationship between films and viewers and the powerful effect of the moving/dancing image on viewers. Putting theory to practice, we will form small group collaborations to create an original study in choreography for the camera.

Omitted 2011-12.

160. Dynamics of Play Reading: Elements, Structures, Paradigms. This course explores various elements of dramatic literature and their implications for audience experiences in performance. Character, language, spectacle, plotting and theme are studied in the light of dynamic play structures. In addition to exercises in analytical and descriptive writing, students undertake experiential projects that explore underlying theatrical and narrative paradigms of the plays studied. Exemplary plays are chosen for their contrasting qualities, from antiquity to the present, and are read alongside related theoretical and critical texts. Particular emphasis is placed on exploring the legacy of classical form and later evolutionary and innovative responses to it. Playwrights considered include Euripides, Shakespeare, Shaw, Brecht, Weiss, Pinter and Kane among others.

Spring semester. Professor Bashford.

161. Modes of Realism in Dramatic Literature. This course considers the evolution of conventions of theatrical realism in plays since the late nineteenth century. In particular, we consider the ways that playwrights—and later directors—exploit or challenge ideas about the perceived authenticity of theatrical representation. At issue are conventions governing action, character representation, and theatrical image as the bases for thematic, political and cultural intents. Particular emphasis is placed on understanding the roles that audiences are intended to play in performance and the artistic means employed to engage them. Following consideration of Ibsen and Chekhov, the work of relevant realistic and quasi-realistic playwrights from the twentieth and early twenty-first centuries provides material for exploration of the course theme. We also explore the interplay of related artistic movements and technology with the evolution of theatrical conventions and directorial influence.

Omitted 2011-12. Professor Bashford.

171. Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop. Cool, candid, athletic; playful, arrogant, and promiscuous: Sixties experimental dance works were wildly divergent but can collectively be seen as a revolt against the institution of American modern dance as they offered bold

alternatives as to who was a dancer, what made a dance, what was "beautiful" and worth watching, and what was "art." Mirroring the decade that was marked by tumultuous social and political change and guided by the decade's liberating ideal, sixties vanguard dancers often outrageously (and naively) invalidated modern dance's authority by "going beyond democracy into anarchy." Jill Johnston wrote about the rebels of the Judson Dance Theatre, "No member outstanding. No body necessarily more beautiful than any other body. No movement necessarily more important or more beautiful than any other movement."

This survey of twentieth-century American dance moves from the sixties—a decade of revolt and redefinition in American modern dance that provoked new ideas about dance, the dancer's body and a radically changed dance aesthetic—to the radical postmodernism of the nineties when the body continued to be the site for debates about the nature of gender, ethnicity and sexuality. We will investigate how the political and social environment of the sixties, particularly the Black Power and Women's Movement, informed the work of succeeding generations of dance artists and yielded new theories about the relationship between cultural forms and the construction of identities.

Omitted 2011-12. Five College Professor Valis Hill.

209. Contemporary Dance Technique and Repertory Modern 2/3. This course will include studio sessions in contemporary modern/jazz dance technique at the intermediate level and rehearsal sessions to create original choreography; the completed piece(s) will be presented in concert at the end of the semester. The emphasis in the course will be to increase expressive range, technical skills and performance versatility of the dancer through the practice, creation and performance of technique and choreography. In addition, the course will include required readings, the viewing of dance videos and live performances to give an increased understanding of the historical and contemporary context for the work. Audition for course enrollment will be held the first day of class.

Omitted 2011-12.

216H. Contemporary Dance Techniques: Modern 4/5. The study and practice of contemporary movement vocabularies, including regional dance forms, contact improvisation and various modern dance techniques. Because the specific genres and techniques will vary from semester to semester, the course may be repeated for credit. Objectives include the intellectual and physical introduction to this discipline as well as increased body awareness, alignment, flexibility, coordination, strength, musical phrasing and the expressive potential of movement. The course material is presented at the beginning/intermediate level.

Fall semester. Visiting Lecturer Pengelly.

225H. The Craft of Speaking II: Spoken Expression. In this second course in the craft of speaking, students learn to shape and speak text to powerful effect. Students build on prior work to extend vocal range and capacity while learning component principles of spoken expression. Articulation, inflection, methods of contrast and interpretation, tone, verbal imaging and aural structures of poetry and rhetoric are practiced in a studio setting. Emphasis is placed on personal engagement and presence to others while speaking. Assignments in text scoring and memorization support class work. The course culminates in a public presentation of student work. Three class meetings per week.

Requisite: THDA 125H. Spring semester. Professor Bashford.

229. Chekhov and His Theater. (Offered as RUSS 229 and THDA 229). Anton Chekhov's reputation rests as much on his dramaturgy as on his fiction. His plays, whose staging by the Moscow Art Theater helped revolutionize Russian and world theater, endure in the modern repertoire. In this course, we will study his dramatic *oeuvre* in its cultural and historical context, drawing on the biographical and critical literature on Chekhov, printed and visual materials concerning the late nineteenth-century European theater, and the writings of figures like Constantin Stanislavsky, who developed a new acting method in response to Chekhov's art. We also will examine key moments in the production history of Chekhov's plays in Russian, English, and American theater and film.

Spring semester. Professor Ciepiela and Playwright-in-Residence Congdon.

230. The Actor's Instrument. Technical issues of the body, voice, will, and imagination for the actor; exercises and readings in acting theory. Introduction of techniques to foster physical and emotional concentration, will and imaginative freedom. Exploration of Chekhov psycho-physical work, Hagen object exercises, Spolin and Johnstone improvisation formats, sensory and image work, mask and costume exercises, and neutral dialogues. The complex interweaving of the actor's and the character's intention/action in rehearsal and performance is the constant focus of the class. Three two-hour class meetings per week.

Requisite: THDA 113. Fall semester. Resident Artist Lobdell.

231. Acting Technique. Students in this class will rehearse scenes directed by students enrolled in THDA 240. In addition, students will meet with the instructor weekly for specific exercises based upon problems confronted in rehearsal.

Requisite: THDA 113. Limited to 20 students. Omitted 2011-12. Resident Artist Lobdell.

240. The Director's Process. This course explores the process of directing plays for the stage. Studio exercises develop skills in key areas: interpretation of form and artistic intent, perception and sensibility in rehearsal, effective communication with actors, and balancing the interplay between action and text. Students stage scenes from distinct categories: plays in verse, realistic plays, and non-realistic or less literal modern and contemporary plays. Emphasis is placed on the role of dramaturgical understanding in the creation of meaningful stage action. Text is chosen from a wide repertoire, including Euripides, Shakespeare, Molière, Chekov, Williams, Shepherd, Kushner, Kane and McDonagh. The course culminates in a group directed ensemble piece. Throughout, students engage in reflective writing and practical research assignments, and manage class work with peers to achieve mutual rehearsal goals. Class meetings include discussion of theoretical readings and play texts. Two meetings per week. Students should expect to schedule significant outside rehearsal time.

Requisites: Two of the following—THDA 111, 112 or 113. Fall semester. Professor Bashford.

250. Video Production: Bodies in Motion. (Offered as THDA 250 and FAMS 341.) This studio production class will focus on multiple ways of tracking, viewing, and capturing bodies in motion. The course will emphasize working with the camera as an extension of the body to explore radically different points of view and senses of focus. We will experiment with different techniques and different kinds of bodies (human, animal, and object) to bring a heightened

awareness of kinesthetic involvement, animation and emotional immediacy to the bodies on screen and behind the camera. In addition, we will interject and follow bodies into different perceptions of time, progression, place and relationship. In the process, we will express various experiences and theories of embodiment and question what constitutes a body. Depending on student interests, final projects can range from choreographies for the camera to fictional narratives to documentary studies. The class will alternate between camera sessions, both in the studio and on location, and sessions in the editing suite working with Final Cut Pro.

Requisite: Previous experience in composition. Admission with consent of the instructor. Limited to 12 students. Spring semester. Professor Woodson.

252. Scripts and Scores. This course will provide structures and approaches for creating original choreography, performance pieces and events. An emphasis will be placed on interdisciplinary and experimental approaches to composition, choreography, and performance making. These approaches include working with text and movement, visual systems and environments, music, sound and chance scores to inspire and include in performance. Students will create and perform dance, theater, or performance art pieces for both traditional theater spaces and for found (indoor and outdoor) spaces.

This course is open to dancers and actors as well as interested students from other media and disciplines. Two two-hour class meetings per week and weekly lab/rehearsal sessions.

Consent of the instructor is required for students with no experience in improvisation or composition. Spring semester. Professor Woodson.

254. Sound Design I. What is theatrical sound design? Introduction to sound design attempts to answer that question, exploring what sound design is, how to look at a text and launch your creative process, and how to take the ideas based on that creative process and turn them into sounds to be used in a show. This is all done through a series of introductory lab projects and then a complete design for a short play, all while learning three new pieces of software. This is a highly interactive class, where student participation is key; students will be expected to take part in each other's projects, as well as to create their own work.

Requisite: THDA 112 or consent of the instructor. Limited to 12 students. Omitted 2011-12.

260. Costume Design and Fashion History. An introduction to the analytical methods and skills necessary for the creation of costumes for theater and dance with emphasis on the integration of costume with other visual elements. Western costume history. Lab work in costume construction.

Requisite: THDA 112 or consent of the instructor. Limited to 8 students. Fall semester. Professor Dougan.

261. Lighting Design. An introduction to the theory and techniques of theatrical lighting, with emphasis on the aesthetic and practical aspects of the field as well as the principles of light and color.

Requisite: THDA 112 or consent of the instructor. Lab work in lighting technology. Fall semester. Resident Lighting Designer Couch.

263. Scene Design. The materials, techniques and concepts which underlie the design and creation of the theatrical environment.

Requisite: THDA 112 or consent of the instructor. Limited to 8 students. Spring semester. Professor Dougan.

270. Playwriting I. A workshop in writing for the stage. The semester will begin with exercises that lead to the making of short plays and, by the end of the term, longer plays—ten minutes and up in length. Writing will be done in and out of class; students' work will be discussed in the workshop and in private conferences. At the end of the term, the student will submit a portfolio of revisions of all the exercises, including the revisions of all plays.

Admission with consent of the instructor. Limited to 15 students. Not open to first-year students. Spring semester. Playwright-in-Residence Congdon.

330. Rehearsal. An advanced course in acting. The class will focus upon the actor's close analysis of the playwright's script to define specific problems and to set out tactics for their solutions. The interaction of the actor's creative work outside rehearsal and the work within rehearsal will be delineated by assigned exercises.

Requisite: THDA 113 or consent of the instructor. Limited to 16 students. Omitted 2011-12. Resident Artist Lobdell.

340. Directing Studio. This is a practical course in navigating the myriad positions and tasks that directors master to lead collaborators toward completed theatrical interpretations of dramatic texts. Studio exercises are employed throughout as each student director produces and directs two medium-length projects. Topics of focus include the articulation of coherent artistic intent, the role of the audience in performance, and the use of space, sound and light. In addition, this course considers organizational and research methods related to successful production. Readings and class sessions are devoted to the history and practice of directing and to discussion of problems and approaches. Two class meetings per week. Students should expect to schedule a significant amount of rehearsal time for the successful completion of projects.

Requisite: THDA 240 or equivalent college-level experience with consent of the instructor. Spring semester. Professor Bashford.

350. Video and Performance. This advanced production class will give students an opportunity to explore various relationships between live performance and video. Experiments will include creating short performance pieces and/or choreography specifically designed for the video medium; creating short pieces that include both live performance and projected video; and creating short experimental video pieces that emphasize a sense of motion in their conceptualization, and realization. Techniques and languages from dance and theater composition will be used to expand and inform approaches to video production and vice-versa. Sessions include studio practice (working with digital cameras and Final Cut Pro digital editing) and regular viewing and critiques. Students will work both independently and in collaborative teams according to interest and expertise.

Requisite: Previous experience in theater, dance, music composition, and/or video production or consent of the instructor. Limited to 10 students. Omitted 2011-12. Professor Woodson.

351. Production Seminar in the Moving Image: Performance, Video and Sound. (Offered as ENGL 389 and THDA 351.) This course will focus on creating a performance, music, and video piece on the themes of migration,

displacement, memory and history. The piece will be developed through interdisciplinary experiments that emphasize the exploration of reciprocal relationships within and between the different media. Students will work individually and in collaborative teams and will be involved in the conception, rehearsals and performances of an original performance work directed by the professors. One three-hour class meeting per week plus a lab session.

This course is for intermediate/advanced performers, videomakers, composers, and designers who have previous experience in any of the above media. Requisite: Previous experience in composition in video, theater, music, creative writing, and/or dance. Admission with consent of the instructor. Limited to 16 students. Omitted 2011-12. Five College Professor Hillman and Professor Woodson.

STUDIO COURSES

353. Performance Studio. An advanced course in the techniques of creating performance. Each student will create and rehearse a performance piece that develops and incorporates original choreography, text, music, sound and/or video. Experimental and collaborative structures and approaches among and within different media will be stressed. The final performance pieces and events will be presented in the Holden Theater. Can be taken more than once for credit.

Requisite: THDA 252 or the equivalent and consent of the instructor. Fall semester. Professor Woodson.

360. Design Studio. An advanced course in the arts of theatrical design. Primary focus is on the communication of design ideas and concepts with other theater artists. Also considered is the process by which developing theatrical ideas and images are realized. Students will undertake specific projects in scenic, costume and/or lighting design and execute them in the context of the Department's production program or in other approved circumstances. Examples of possible assignments include designing workshop productions, and assisting faculty and staff designers with major responsibilities in full-scale production. In all cases, detailed analysis of the text and responsible collaboration will provide the basis of the working method. May be repeated for credit.

Requisite: THDA 260, 261, 263 or consent of the instructor. Fall and spring semesters. Professor Dougan.

363. Design Studio II. This course is a continuation of THDA 360, an advanced course in the arts of theatrical design. Primary focus is on the communication of design ideas and concepts with other theater artists. Also considered is the process by which developing theatrical ideas and images are realized. Students will undertake specific projects in scenic, costume and/or lighting design and execute them in the context of the department's production program or in other approved circumstances. Students in this course will design for a full-scale production. In all cases, detailed analysis of the text and responsible collaboration will provide the basis of the working method. May be repeated for credit.

Requisite: THDA 260, 261, or 263 or consent of the instructor. Fall and spring semesters. Professor Dougan.

370. Playwriting Studio. A workshop/seminar for writers who want to complete a full-length play or series of plays. Emphasis will be on bringing a script to a level where it is ready for the stage. Although there will be some exercises

in class to continue the honing of playwriting skills and the study of plays by established writers as a means of exploring a wide range of dramatic vocabularies, most of the class time will be spent reading and commenting on the plays of the workshop members as these plays progress from the first draft to a finished draft.

Requisite: THDA 270 or the equivalent. Admission with consent of the instructor. Limited to 10 students. Fall semester. Playwright-in-Residence Congdon.

380. From Idea to Performance. A theoretical and practical consideration of the process by which the performance-maker's initial idea is altered, adapted, developed, rehearsed and finally transmitted to the audience through the medium of theatrical productions.

Fall semester. Professor Woodson.

400H. Production Studio. An advanced course in the production of Theater and Dance works. Primary focus will be on the integration of the individual student into a leadership role within the Department's producing structure. Each student will accept a specific responsibility with a departmental production team testing his or her artistic, managerial, critical, and problem-solving skills.

Admission with consent of the instructor. Not open to first-year students. Fall and spring semesters. The Department.

490. Special Topics. Independent Reading Course. Full course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

490H. Special Topics. Independent Reading Course. Half course.

Admission with consent of the instructor. Fall and spring semesters. The Department.

498. Senior Departmental Honors. For Honors candidates in Theater and Dance.

Open to seniors. Fall semester. The Department.

499. Senior, Departmental Honors. For Honors candidates in Theater and Dance.

Open to seniors. Spring semester. The Department.

RELATED COURSES

Creating Musical Drama. See MUSI 188.

Five College Dance

Five College Dance Department. In addition to dance courses at Amherst College through the Department of Theater and Dance (Contemporary Techniques, Language of Movement, Scripts and Scores, Performance Studio, Video and Performance, and Issues in Contemporary Dance), students may also elect courses through the Five College Dance Department listed below. The Five College Dance Department combines the programs of Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. The faculty operates as a consortium, coordinating curricula,

performances, and services. The Five College Dance Department supports a variety of philosophical approaches to dance and provides an opportunity for students to experience a wide spectrum of performance styles and techniques. Course offerings are coordinated among the campuses to facilitate registration, interchange and student travel; students may take a dance course in any of the five campuses and receive credit at the home institution. There are also numerous performing opportunities within the Five College Dance Department as well as frequent master classes and residencies offered by visiting artists.

Please note: Five College Dance Course lists (specifying times, locations and new course updates) are available two weeks prior to pre-registration at the Theater and Dance Office in Webster Hall, individual campus dance departments and the Five College Dance Department office located at Hampshire College. The schedule is also online at www.fivecolleges.edu/dance.

WOMEN'S AND GENDER STUDIES

Professors Baralet (Chair, fall semester), Basu (Chair, spring semester), Griffiths, Hunt†, Olvert, and Saxton‡; Assistant Professor Shandilya; Visiting Professor Folbre; Five College Fellow Henderson.

Women's and Gender Studies is an interdisciplinary and cross-cultural exploration of the creation, meaning, function, and perpetuation of gender in human societies, both past and present. It is also an inquiry specifically into women's material, cultural, and economic productions, their self-descriptions and collective undertakings.

Major Program. Beginning with the class of 2015, students majoring in Women's and Gender Studies are required to take a minimum of nine courses. Courses required of all majors include WAGS 100, 200 and 300, and one course in cross-cultural and/or diasporic studies. Students should consult with their advisors to determine which courses fulfill this requirement. The remaining electives may be chosen from Women's and Gender Studies offerings or may be selected, in consultation with a student's advisor, from courses given in other departments (see list of related courses). Other Amherst or Five College courses that address issues of women and/or gender as part of their concern may be counted toward the major only if approved by the Women's and Gender Studies department. All senior majors not writing a thesis will satisfy the comprehensive exam by reading a common text to be announced in the fall and writing an essay to be read by the department and discussed in a colloquium of Women's and Gender Studies seniors and faculty in the spring term.

Department Honors Program. In addition to the courses required for the major, students accepted as honors candidates will elect either WAGS 498D and 499 or 498 and 499D, depending on which option better accommodates the disciplines involved in the thesis project.

100. The Cross-Cultural Construction of Gender. This course introduces students to the issues involved in the social and historical construction of gender

†On leave fall semester 2011-12.

‡On leave spring semester 2011-12.

and gender roles from a cross-cultural and interdisciplinary perspective. Topics change from year-to-year and have included women and social change; male and female sexualities including homosexualities; the uses and limits of biology in explaining human gender differences; women's participation in production and reproduction; the relationship among gender, race and class as intertwining oppressions; women, men and globalization; and gender and warfare.

Spring semester. Professors Hunt and Shandilya.

112. New Women in America. (Offered as ENGL 153 and WAGS 112.) This course will examine the emergence of the "New Woman" as a category of social theory, political action, and literary representation at the turning of the twentieth century. Early readings will trace the origins of the New Woman as a response to nineteenth-century notions of "True Womanhood." Discussions will situate literary representations of women in larger cultural events taking place during the Progressive Era—debates over suffrage as well as their relationship to issues of citizenship, immigration, Jim Crow segregation, urbanization, and nativism. The course will focus on texts written by a diverse group of women that present multiple and, at times, conflicting images of the New Woman. Close attention will be paid to the manner in which these women writers constructed their fictions, particularly to issues of language, style, and form. Readings will include texts by Charlotte Perkins Gilman, Kate Chopin, Edith Wharton, Pauline Hopkins, Anzia Yezierska, and Sui Sin Far.

Preference given to first-year students and sophomores. Limited to 15 students. Spring semester. Visiting Lecturer Bergoffen.

113. Art From the Realm of Dreams. (Offered as ARHA 146 and WAGS 113.) We begin with a long-standing Spanish obsession with dreams, analyzing images and texts by Calderón, Quevedo and Goya. We next will consider a range of dream workers from a range of cultures, centuries, and disciplines—among them Apollinaire, Freud, Breton, Dalí, Carrington, and Kahlo—as well as others working around the globe in our own time.

Limited to 15 students. Spring semester. Professor Staller.

200. Feminist Theory. In this course we will investigate contemporary feminist thought from a variety of disciplinary perspectives. We will focus on key issues in feminist theory, such as the sex/gender debate, sexual desire and the body, the political economy of gender, the creation of the "queer" as subject, and the construction of masculinity, among others. This course aims also to think through the ways in which these concerns intersect with issues of race, class, the environment and the nation. Texts include feminist philosopher Judith Butler's *Gender Trouble*, anthropologist Kamala Visweswaran's *Fictions of Feminist Ethnography*, and feminist economist Bina Agarwal's *The Structure of Patriarchy*.

Fall semester. Professor Shandilya.

203. Women Writers of Africa and the African Diaspora. [D] This course focuses on twentieth- and twenty-first century texts by black women writers based in Africa and the Americas. We will consider the stylistic choices that these women writers make in response to the broad range of challenges confronting them within the modern and postcolonial contexts in which they write. The reading list varies from year to year. This year we will read works by Edwidge Danicát, Marie Elena John, Buchi Emecheta, Chimamanda Adichie and Suzan-Lori Parks.

Omitted 2011-12. Professor Bailey.

205. The Dao of Sex: Sexuality in China, Past and Present. (Offered as ASLC 328 [C] and WAGS 205.) This survey course will focus on sexual culture in China, from pre-Qin times to the present. Using various sources such as ancient medical texts, Daoist manuals, court poetry and Confucian classics, paintings and illustrated books, movies and documentaries, as well as modern and pre-modern fiction written both in the classic and vernacular languages, we will explore notions of sex, sexuality, and desire. Through the lens of cultural history and gender studies, we will try to reconstruct the genealogy of the discourses centered around sex that developed in China, at all levels of society, throughout 5,000 years. Among the topics covered will be sexual yoga, prostitution, pornography, and sex-tourism.

Limited to 25 students. Spring semester. Professor Zamperini.

206. Women and Art in Early Modern Europe. (Offered as ARHA 284, EUST 284, and WAGS 206.) This course will examine the ways in which prevailing ideas about women and gender-shaped visual imagery, and how these images influenced ideas concerning women from the Renaissance to the Enlightenment. It will adopt a comparative perspective, both by identifying regional differences among European nations and tracing changes over time. In addition to considering patronage of art by women and works by women artists, we will look at the depiction of women heroes such as Judith; the portrayal of women rulers, including Elizabeth I and Marie de' Medici; and the imagery of rape. Topics emerging from these categories of art include biological theories about women; humanist defenses of women; the relationship between the exercise of political power and sexuality; differing attitudes toward women in Catholic and Protestant art; and feminine ideals of beauty.

Limited to 15 students. Spring semester. Professor Courtright.

207. The Home and the World: Women and Gender in South Asia. This course will study South Asian women and gender through key texts in film, literature, history and politics. How did colonialism and nationalism challenge the distinctions between the "home" and the "world" and bring about partitions which splintered once shared cultural practices? What consequences did this have for postcolonial politics? How do ethnic conflicts, religious nationalisms and state repression challenge conceptions of "home"? How have migrations, globalization and diasporas complicated relations between the home and the world? Texts will include Salman Rushdie's *Shalimar the Clown*, Ram Gopal Varma's epic film *Sarkar* and Partha Chatterjee's *The Nation and Its Fragments*.

Fall semester. Professors Basu and Shandilya.

214. Medea: Metamorphoses of a Myth. (Offered as EUST 214 and WAGS 214.) Beginning with Euripides' tragedy, Medea has continued to occupy the European mind mainly in dramatic treatments by male authors (Seneca, Corneille, Grillparzer, Anouilh, and Heiner Müller). As multiple "outsider"—woman, foreigner, sorceress, demi-goddess, abandoned wife—Medea embodies "otherness" in manifold ways: she is the representative of the conflict between barbarism and civilization, between the supernatural and the natural, the magical and the commonsensical, madness and reason. Recently, women authors like Christa Wolf have entered the debate, aiming to reclaim Medea as one of the repressed voices of femininity. Our approach will be interdisciplinary in nature: in addition to reading dramatic texts and background material, we will explore the transformations of the Medea myth in the European tradi-

tion in the fine arts (Vanloo, Delacroix, Anselm Feuerbach), in dance (Martha Graham, the Bolshoi Ballet), sample the operas of Cherubini and Charpentier, and view the films by Pasolini, Ula Stöckl, and Lars von Trier, as well as price-less B-movie masterpiece, Don Chaffey's *Jason and the Argonauts*. Readings will be in English. Students who know any of the foreign languages represented are encouraged to read the material in the original.

Limited to 25 students. Omitted 2010-11. Professor Rogowski.

223. Greek Civilization. (Offered as CLAS 223 and WAGS 223.) We read in English the major authors from Homer in the 8th century BCE to Plato in the 4th century in order to trace the emergence of epic, lyric poetry, tragedy, comedy, history, and philosophy. How did the Greek enlightenment, and through it Western culture, emerge from a few generations of people moving around a rocky archipelago? How did oral and mythological traditions develop into various forms of "rationality": science, history, and philosophy? What are the implications of male control over public and private life and the written record? What can be inferred about ancient women if they cannot speak for themselves in the texts? Other authors include Sappho, Herodotus, Aeschylus, Sophocles, Euripides, Aristophanes, and Thucydides. The course seeks to develop the skills of close reading and persuasive argumentation. Three class hours per week.

Omitted 2011-12.

224. Gender Labor. In this course we will explore the intimate relations of gender and labor: both the necessary labor of genders' production as well as the gendered organization of labor itself. In general the course will use gender to focus on contemporary concerns in the American workplace—class, ethnicity, sexuality, and race—but will also make critical comparisons with developments in other nations. The biological labor of reproduction and its intersection with the labor of production will necessarily be a constant concern in our discussions. We shall have to become familiar with certain terms: glass ceiling, glass escalator, mommy-track, affirmative action, child care, sexual harassment, welfare to workfare. We certainly might want to ask what constitutes work? But we also might need to wonder if work is done for love, is it still work?

Spring semester. Professors Barale and Olver.

226. Women and the Law in Cross-Cultural Perspective. Historically the law has functioned as much to differentiate women from men as to assert their similarities. This course will explore the variety of types of laws (natural law, religious law, statute law, customary law, and the like) that have been used to regulate women's lives and try to assess the philosophies that lie behind them. Family law, especially where it pertains to marriage, divorce, married women's property, domestic assault, custody, and so forth, will receive special attention through a comparison of Western European and American legal traditions with Muslim shari'a law, both in the past and the present. The course will look closely at the law and law enforcement as they pertain to female sexuality, and assess issues to do with women criminals as well as women as victims of specific types of criminal acts such as rape. It will examine what happens to women when (a) legal structures break down, as in war, and (b) when "the law" becomes a tool of racial, ethnic, religious, sexual or gender repression. Finally, it will address the extent to which "changing the law" succeeds as a strategy

for empowering women by looking at several key legal campaigns involving women in both Western and non-Western settings.

Sources will include religious writing (such as the Book of Leviticus from the Bible and the second and fourth surahs of the Qur'an), transcripts of court cases from a variety of times and places, historical writings on adultery and prostitution, biographical accounts of female criminals, and contemporary discussions in various media pertaining to the human rights of women and sexual minorities. Two class meetings per week.

Omitted 2011-12. Professor Hunt.

230. A History of Love: Chinese Romance in Time. (Offered as ALSC 236 [C] and WAGS 230.) The course will deal with the world of romance in traditional Chinese culture. Following the thematic arrangement found in the seventeenth-century text *Qingshi, A History of Love*, an encyclopedic work about the various forms love can take, we will read and analyze stories, novels, poetry and plays (in their English translation) from different historical periods. Our aim shall be to try and draw together all of the discourses circulating about the experience of passion, love and lust from the Tang dynasty up until the early twentieth century. If time allows, we will engage in comparisons with other East Asian traditions as well as with the Western traditions of romance, with the goal to generate meaningful cross-cultural exchanges.

Omitted 2011-12. Professor Zamperini.

232. Women Writers of Spain. (Offered as SPAN 232 and WAGS 232.) Twentieth-century Spanish women writers have carved out a particular niche in the canon of Spanish literature. Often envisioned as a single entity, they have, however, distinguished themselves as just as unique as individual writers as their male counterparts. This course will consider contemporary novels, short fiction, essays and poetry authored by women with an overarching question of how one defines an *escritura femenina* in Spain and what, if anything, differentiates it as a gendered space from other modes of writing. While the course will focus on women writers and the representation of the feminine in Spanish writing, we will also examine texts that present an un-gendered space as a point of comparison and contrast. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Spring semester. Professor Brenneis.

235. Other Shakespeares: Gender, Race and Sexuality. Why do we still read Shakespeare? What relevance does Shakespeare have for us today? In this course we will think through explorations of gender, race, caste and sexuality in modern-day adaptations of Shakespearean texts and continued need to engage with Shakespeare in the present-day. We will draw on a wide variety of both filmic and literary texts from across the world. Texts will range from Merchant Ivory's *Shakespeare Wallah* to South African activist-novelist Nadine Gordimer's *My Son's Story* and South Asian feminist poet Suniti Namjoshi's *Snapshots of Caliban*. Students are required to be familiar with Shakespeare's *The Tempest*, *Othello*, *The Merchant of Venice*, and *Macbeth*.

Limited to 20 students. Omitted 2011-12. Professor Shandilya.

239. Women in Judaism. (Offered as RELI 261 and WAGS 239.) A study of the portrayal of women in Jewish tradition. Readings will include biblical and apocryphal texts; Rabbinic legal (*halakic*) and non-legal (*aggadic*) material; selections from medieval commentaries; letters, diaries, and autobiographies

written by Jewish women of various periods and settings; and works of fiction and non-fiction concerning the woman in modern Judaism. Employing an inter-disciplinary and cross-cultural approach, we will examine not only the actual roles played by women in particular historical periods and cultural contexts, but also the roles they assume in traditional literary patterns and religious symbol systems.

Omitted 2011-12. Professor Niditch.

240. Flowers in the Mirror: Writing Women in Chinese Literature. (Offered as ASLC 240 [C] and WAGS 240.) The focus of this course will be texts written by women throughout the course of Chinese history. We will deal with a wide range of sources, from poetry to drama, from novels and short stories to *nüshu* (the secret script invented by peasant women in a remote area of Hunan province), from autobiographies to cinematic discourse. We will address the issue of women as others represent them and women as they portray themselves in terms of gender, sexuality, social class, power, family, and material culture. We will try to detect the presence and absence of female voices in the literature of different historical periods and to understand how those literary works relate to male-authored literary works. In addition to primary sources, we will integrate theoretical work in the field of pre-modern, modern and contemporary Chinese literature and culture.

Omitted 2011-12. Professor Zamperini.

244. Global Women's Activism. (Offered as WAGS 244 and POSC 244.) Globally as well as locally, women are claiming a new voice in civil society by spearheading both egalitarian movements for social change and reactionary movements which would restore them to putatively traditional roles. They are prominent in local level community-based struggles but also in women's movements, perhaps the most international movements in the world today. This course will explore the varied expressions of women's activism at the grass roots, national and transnational levels. How is it influenced by the intervention of the state and international agencies? How is it affected by globalization? Among the issues and movements which we will address are struggles to redefine women's rights as human rights, women's activism in religious nationalism, the international gay-lesbian movement, welfare rights activism, responses to state regulation, and campaigns around domestic violence. Our understanding of women's activism is informed by a richly comparative perspective and attention to cases from diverse regions of the world.

Omitted 2011-12. Professor Basu.

252. Women's History, America: 1607-1865. (Offered as HIST 252 [US^P] and WAGS 252.) This course looks at the experiences of Native American, European and African women from the colonial period through the Civil War. The course will explore economic change over time and its impact on women, family structure, and work. It will also consider varieties of Christianity, the First and Second Awakenings and their consequences for various groups of women. Through secondary and primary sources and discussions students will look at changing educational and cultural opportunities for some women, the forces creating antebellum reform movements, especially abolition and feminism, and women's participation in the Civil War. Two class meetings per week.

Omitted 2011-12. Professor Saxton.

253. Women's History, America: 1865 to Present. (Offered as HIST 253 [US] and WAGS 253.) This course begins with an examination of the experience of women from different racial, ethnic and economic backgrounds during Reconstruction. It will look at changes in family life as a result of increasing industrialization and the westward movement of settler families, and will also look at the settlers' impact on Native American women and families. Topics will include the work and familial experiences of immigrant women (including Irish, Polish, and Italian), women's reform movements (particularly suffrage, temperance, and anti-lynching), the expansion of educational opportunities, and the origins and programs of the Progressives. The course will examine the agitation for suffrage and the subsequent splits among feminists, women's experiences in the labor force, and participation in the world wars. Finally, we will look at the origins of the Second Wave and its struggles to transcend its white middle-class origins, the challenges working mothers face in contemporary society, and women's experience with the criminal justice system. Two class meetings per week.

Omitted 2011-12. Professor Saxton.

261. Women and Politics in Africa. (Offered as POSC 227 [GS, CP] and WAGS 261.) This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of post-colonial African policies. This course will also explore case studies of specific African countries, with readings of novels and women's life histories as well as analysis by social scientists.

Omitted 2011-12.

300. Ideas and Methods in the Study of Gender. This seminar will explore the influence of gender studies and of feminism on our research questions, methods and the way we situate ourselves in relationship to our scholarship. For example, how can we employ ethnography, textual analysis, empirical data and archival sources in studying the complex ties between the local and the global, and the national and the transnational? Which ideas and methods are best suited to analyzing the varied forms of women's resistance across ideological, class, racial and national differences? Our major goal will be to foster students' critical skills as inter-disciplinary, cross cultural writers and researchers. This course counts as a proseminar designed for juniors and seniors in WAGS.

Spring semester. Professor Basu.

307. Gender and the Environment. (Offered as WAGS 307 and POSC 307 [GP]). This seminar will compare relationships between gender and the environment in a developed country, the U.S., and a developing country, India. We will look at the history of gender constructions of nature and natural resources and their relationship to environmental practices. We will examine the disproportionate impact of environmental destruction on women and children, particularly from poor and minority communities, as well as rapidly changing ideas and practices about environmental degradation and climate change. Among the topics we will consider are gender constructions in the history of each country's agricultural policies and their effects on attitudes and practices toward the land

and other resources like minerals, water, and forests. We will analyze gender, land tenure, and the law as it affects resource control and allocation in India. We will look at related questions concerning the control of natural resources in the U.S. like the disputed ownership of the water of Lake Erie in an impoverished suburb of Detroit. We will explore women's roles in environmental struggles in both countries.

Scholars and aid workers have long observed that environmental destruction has differential impacts on men and women. Women are the major victims of natural disasters, like the Tsunami of 2002 and Hurricane Katrina in 2005. Environmental destruction affects women's health and reproduction in unique and dangerous ways. Pesticides and nuclear wastes cause birth defects, complications in labor, and toxic concentrations in women's breast milk. The growing field of environmental justice has drawn attention to the significance of race in the location of hazardous waste facilities and the disproportionate number of people of color and women who are affected by workplace hazards. Following the earthquake in Haiti, after years of demands by women's activist groups, the U.N. decided for the first time to deliver aid directly to women because it recognized this was the most effective way of reaching the children who need it.

Omitted 2011-12. Professors Basu and Saxton.

309. Early Spanish American Women Writers. (Offered as SPAN 385 and WAGS 309.) [RC] In this course we will study the writings of women of Spanish America from 1556 to the end of the 19th century, focusing on writers who came from Spain, Mexico, Argentina, Cuba, Peru and Colombia. Their writings cover the colonial period as well as that of post-independence, and trace the ever-strengthening role of the female voice in Spanish American literature. There are the voices of an early settler in Argentina and Paraguay, three nuns (Catalina de Erauso, transvestite and soldier; the incomparable Sor Juana Inés de la Cruz; and the visionary Madre Castillo) followed by an important group of 19th century women who were finally able to make a living by their pen. The most famous of these is Gertrudis Gómez de Avellaneda, who wrote the first antislavery novel of the Americas, eleven years ahead of Harriet Beecher Stowe's *Uncle Tom's Cabin*. Most of them knew and supported each other by ties of friendship and a strong professional network. In all of these voices one will hear articulated the desire for the right to express themselves as women and to be heard in a field that was decidedly masculine and often hostile to their efforts. Conducted in Spanish.

Requisite: SPAN 199, 211 or 212 or consent of the instructor. Limited to 15 students. Omitted 2011-12. Visiting Professor Scott.

310. Witches, Vampires and Other Monsters. (Offered as ARHA 385, EUST 385, and WAGS 310.) This course will explore the construction of the monstrous, over cultures, centuries and disciplines. With the greatest possible historical and cultural specificity, we will investigate the varied forms of monstrous creatures, their putative powers, and the explanations given for their existence—as we attempt to articulate the kindred qualities they share. Among the artists to be considered are Bosch, Valdés Leal, Velázquez, Goya, Munch, Ensor, Redon, Nolde, Picasso, Dalí, Kiki Smith, and Cindy Sherman. Two class meetings per week.

Limited to 25 students. Omitted 2011-12. Professor Staller.

313. Fashion Matters: Clothes, Bodies and Consumption in East Asia. (Offered as ASLC 329 and WAGS 313.) This course will focus on both the historical and cultural development of fashion, clothing and consumption in East Asia, with a special focus on China and Japan. Using a variety of sources, from fiction to art, from legal codes to advertisements, we will study both actual garments created and worn in society throughout history, as well as the ways in which they inform the social characterization of class, ethnicity, nationality, and gender attributed to fashion. Among the topics we will analyze in this sense will be hairstyle, foot-binding and, in a deeper sense, bodily practices that inform most fashion-related discourses in East Asia. We will also think through the issue of fashion consumption as an often-contested site of modernity, especially in relationship to the issue of globalization and world-market. Thus we will also include a discussion of international fashion designers, along with analysis of phenomena such as sweatshops.

Limited to 20 students. Fall semester. Professor Zamperini.

331. Queer Canons. We consider how evolving sexual identities (homosexual/LGBT/queer) have used foundational texts (or "classics") to create a shared history without getting trapped in it. We look at these emerging identities in the context of more visible racial and ethnic communities, and read theory by Sigmund Freud, Michel Foucault, Eve Sedgwick, Judith Butler, and others. Some questions: How are queer kids parented by texts and, since great books tend to be tragic books, do we get more pride than pain from the experience? What do we gain and lose by recruiting earlier authors into identities that they would not have recognized or admitted? Are such canons a relic of the closet or do they still matter amid mainstreaming and the Internet? Authors and directors include: Sappho, Sophocles, Plato, Petronius, William Shakespeare, Oscar Wilde, Radclyffe Hall, Virginia Woolf, James Baldwin, Nella Larsen, Yukio Mishima, Manuel Puig, and Marlon Riggs. Students will collaborate in groups to lead discussion and analyze writing, and will also share ideas electronically in the intervals between seminar meetings.

Requisite: One course in WAGS or consent of the instructor. Limited to 15 students. Spring semester. Professor Griffiths.

332. Human Rights Activism. (Offered as WAGS 332 and POSC 332 [CP, GP].) This course is intended to give students a sense of the challenges and satisfactions involved in the practice of human rights work as well as a critical sense of how the discourses calling it forth developed and continue to evolve. We intend to provide specific historical and cultural context to selected areas in which human rights abuses of women and men have occurred, and to explore how differing traditions facilitate and inhibit activism within these areas. The semester will begin by exploring the historical growth of human rights discourse in Europe and the United States, culminating in the emergence of the post-World War II Universal Declaration. We will then turn to the proliferation of these discourses since the 1970s, including the growing importance of non-governmental organizations, many of them internationally based, the use of human rights discourse by a wide range of groups, and expanding meanings of human rights including new conceptions of women's human rights. The third part of the course will explore criticisms of human rights discourses, particularly the charge that for all their claims to universalism, these discourses reflect the values of European Enlightenment traditions which are inimical to conceptions of rights and justice that are grounded in culture and religion. Through-

out the course, rights' workers will discuss their own experiences, abroad and in the U.S., and reflect on the relationship between their work and formal human rights discourse.

Omitted 2011-12. Professors Basu and Saxton.

338. Greek Drama. (Offered as CLAS 338 and WAGS 338.) This course addresses the staging of politics and gender in selected plays of Aeschylus, Sophocles, Euripides, and Aristophanes, with attention to performance and the modern use of the plays to reconstruct systems of sexuality, gender, class, and ethnicity. We also consider Homer's *Iliad* as precursor of tragedy, and the remaking of plays in contemporary film, dance, and theater, including Michael Cacoyannis, *The Trojan Women*; Rita Dove, *The Darker Face of the Earth*; Martha Graham, *Medea* and *Night Journey*; Pier Paolo Pasolini, *Oedipus Rex* and *Medea*; and Igor Stravinsky, *Oedipus Rex*.

Omitted 2011-12.

362. Women in the Middle East. (Offered as HIST 397 [ME], ASLC 363 [WA], and WAGS 362.) The course examines the major developments, themes and issues in woman's history in the Middle East. The first segment of the course concerns the early Islamic period and discusses the impact of the Quran on the status of women, the development of Islamic religious traditions and Islamic law. Questions concerning the historiography of this "formative" period of Islamic history, as well as hermeneutics of the Quran will be the focus of this segment. The second segment of the course concerns the 19th- and 20th-century Middle East. We will investigate the emergence and development of the "woman question," the role of gender in the construction of Middle Eastern nationalisms, women's political participation, and the debates concerning the connections between women, gender, and religious and cultural traditions. The third segment of the course concerns the contemporary Middle East, and investigates new developments and emerging trends of women's political, social and religious activism in different countries. The course will provide a familiarity with the major primary texts concerning women and the study of women in the Middle East, as well as with the debates concerning the interpretation of texts, law, religion, and history in the shaping of women's status and concerns in the Middle East today. *This class is conducted as a seminar.* Two class meetings per week.

Limited to 20 students. Fall semester. Professor Ringer.

366. Mother India: Reading Gender and Nation in South Asia. (Offered as WAGS 366, ASLC 351, and FAMS 325.) Do you often wonder why some countries are referred to as the "motherland" and others as the "fatherland"? What and who decides how we refer to a country? In this course, we will examine seismic changes over time in gendered imaginings of the Indian subcontinent. As women stepped out of the domestic sphere to participate in the nationalist struggle of the late 19th century, the idea of the nation swayed dramatically between the nation as wife and the nation as mother in the Indian popular imagination. Readings will include novels such as Rabindranath Tagore's *Home and the World* and Arundhati Roy's *The God of Small Things*. We will also study a range of cinematic texts from the classic *Mother India* to the recent feminist film *Silent Waters*.

Limited to 20 students. Omitted 2011-12. Professor Shandilya.

390. Special Topics. Independent Reading Courses.

Fall and spring semesters.

468. Globalization, Social Movements and Human Rights. (Offered as POSC 468 [CP, IR] and WAGS 468.) This seminar will explore the changing trajectories of social movements amidst economic, political and cultural globalization. Social movements have organized in opposition to the environmental destruction, increased class inequalities and diminished accountability of nation states that have often accompanied the global spread of capitalism. Globalization from above has given rise to globalization from below as activists have organized transnationally, employing new technologies of communication and appealing to universal human rights. However, in organizing transnationally and appealing to universal principles, activists may find their energies displaced from local to transnational arenas, from substantive to procedural inequalities, and from grass roots activism to routinized activity within the judicial process. We will consider the extent to which globalization heightens divisions between universalistic and particularistic movements or contributes to the creation of a global civil society which can protect and extend human rights. We will examine women's movements, environmental movements, and democracy movements in several regions of the world. *This course fulfills the requirement of an advanced seminar in Political Science.*

Requisite: One of POSC 213, 320, 311, 248, 413, or 474. Limited to 25 students. Omitted 2011-12. Professor Basu.

469. South Asian Feminist Cinema. (Offered as WAGS 469, ASLC 452 [SA], and FAMS 322.) How do we define the word "feminism"? Can the term be used to define cinematic texts outside the Euro-American world? In this course we will study a range of issues that have been integral to feminist theory—the body, domesticity, same sex desire, gendered constructions of the nation, feminist utopias and dystopias—through a range of South Asian cinematic texts. Through our viewings and readings we will consider whether the term "feminist" can be applied to these texts, and we will experiment with new theoretical lenses for exploring these films. Films will range from Satyajit Ray's classic masterpiece *Charulata* to Gurinder Chadha's trendy diasporic film, *Bend It Like Beckham*. Attendance for screenings on Monday is compulsory.

Limited to 20 students. Spring semester. Professor Shandilya.

485. States of Poverty. (Offered as POSC 485 [AP, GP] and WAGS 485.) In this course the students will examine the role of the modern welfare state in people's everyday lives. We will study the historical growth and retrenchment of the modern welfare state in the United States and other Western democracies. The course will critically examine the ideologies of "dependency" and the role of the state as an agent of social control. In particular, we will study the ways in which state action has implications for gender identities. In this course we will analyze the construction of social problems linked to states of poverty, including hunger, homelessness, health care, disability, discrimination, and violence. We will ask how these conditions disproportionately affect the lives of women and children. We will take a broad view of the interventions of the welfare state by considering not only the impact of public assistance and social service programs, but the role of the police, family courts, therapeutic professionals, and schools in creating and responding to the conditions of impoverishment. The work of the seminar will culminate in the production of a research paper and students will be given the option of incorporating field work into the independent project. *This course fulfills the requirement for an advanced seminar in Political Science.*

Requisite: Some previous exposure to background material. Admission with consent of the instructor. Limited to 20 students. Omitted 2011-12. Professor Bumiller.

490. Special Topics. Independent Reading Courses.

Fall and spring semesters.

495. Memory, Haunting, and Migration in Contemporary American Novels by Women. (Offered as ENGL 455 and WAGS 495.) This course examines some of the many ways American authors have written about memory—memories of the past as well as of other places, about memories that refuse to be surfaced and memories that are at times not even of their protagonists' own lives. How, for instance, do writers portray the ways painful pasts have influenced their characters' senses of self-identity? What does it mean to suffer for a past whose details one does not even know? Is a truth freeing, or does overcoming the hidden and silent increase memory's burdens? What are some of the possibilities and limitations of portraying traumatic experiences in the novel form? And can "trauma" even mean the same thing across ethnic experiences? With such questions in mind we will look specifically at novels concerned with two of the foundational experiences of American civilization, slavery and migration, and at the pervasive problems of longing, disjuncture, and displacement endemic to such experiences. Authors we may read in this cross-cultural literature course include Maxine Hong Kingston, Edwidge Danticat, Gayl Jones, and Cynthia Ozick.

Limited to 15 students. Omitted 2011-12. Professor Parham.

498. Senior Departmental Honors. Open to senior majors in Women's and Gender Studies who have received departmental approval.

Fall semester.

498D. Senior Departmental Honors. Double course. Open to senior majors in Women's and Gender Studies who have received departmental approval.

Fall semester.

499. Senior Departmental Honors. Open to senior majors in Women's and Gender Studies who have received departmental approval.

Spring semester.

499D. Senior Departmental Honors. Double course. Open to senior majors in Women's and Gender Studies who have received departmental approval.

Spring semester.

RELATED COURSES

Gender: An Anthropological Perspective. See ANTH 335.

Evaluating Social Policy. See ECON 416.

Queer Fictions. See ENGL 310.

Sexuality and History in the Contemporary Novel. See ENGL 314.

Women of Ill Repute: Prostitutes in Nineteenth-Century French Literature. See FREN 342.

Romantic Couples. See GERM 325.

Gender, the Brain and Behavior. See PSYC 243.

The Holy Wo/Man in Late Antiquity. See RELI 374.

Sociology of Family. See SOCI 221.

Caribbean Women Claiming Their Islands. See SPAN 223.

Women Writers of Spain. See SPAN 232.

Latina Women Writers—Memory, Political Voice and New Identities. See SPAN 293.

FIVE COLLEGE FACULTY COURSE OFFERINGS

LANGUAGES THROUGH THE FIVE COLLEGE CENTER FOR THE STUDY OF WORLD LANGUAGES. The Five College Center for the Study of World Languages encourages students to embark on language study during their first year of college so that they can achieve the fluency needed to use the language for work in their major field. The Center offers two distinct programs with varying pacing options for students who are interested in independent language study. Students interested in either of the following language programs should read the informational websites thoroughly and follow the application directions. While the application process is handled by the Five College Center for the Study of World Languages, the tutorial and conversation sessions are held on all five campuses.

For program information and application forms, go to <http://www.umass.edu/fclang>.

For mentored course plans and syllabi, go to <http://langmedia.five.colleges.edu>.

To make an appointment at the Center, e-mail fcsilp@hfa.umass.edu or call 413-545-3453.

FIVE COLLEGE MENTORED LANGUAGE PROGRAM (FCMLP). The “mentored” course format emphasizes speaking, listening, reading, and writing skills. The courses require seven to ten hours per week of independent study, a weekly one-hour conversation session, a weekly thirty-minute individual tutorial with the mentor, and an oral and a written final evaluation. The mentored courses are based on study guides created specifically for this program. Languages offered include Arabic, Czech, Egyptian Colloquial Arabic, Formal Spoken Arabic, Hindi, Levantine Colloquial Arabic, Indonesian, Moroccan Arabic, Pashto, Persian, Swahili, Turkish, Urdu and Yoruba. Mentored courses offer elementary, some intermediate, and some advanced courses depending on the language.

FIVE COLLEGE SUPERVISED INDEPENDENT LANGUAGE PROGRAM (FCSILP). The Five College Supervised Independent Language Program (FCSILP) offers students with excellent language skills an opportunity to study a variety of less commonly taught languages. This selective program admits highly motivated students with a record of past success in language learning. Students admitted into the program normally have received high grades in previous language courses; have completed the language requirement of their

college; have taken at least one intermediate or advanced college-level course in a language other than their first language(s); and/or have developed a high level of proficiency in a second language by living or studying abroad.

FCSILP stresses oral proficiency and consists of three components: (1) seven to ten hours a week of independent study using a combination of textbooks, workbooks, CDs and DVDs, software, and online materials (course components vary by language); (2) a weekly conversation practice session led by a native speaking conversation partner; and 3) a final oral exam given by a professor accredited in the target language. Each language offered in the program is divided into four levels of study. The four levels constitute four parts of an elementary course.

Languages currently offered:

African Languages: Hausa (Nigeria), Shona (Zimbabwe), Twi (Ghana), Wolof (Senegal), Zulu (South Africa).

European Languages: Bosnian (Serbo-Croatian), Bulgarian, Croatian (Serbo-Croatian), Georgian, Modern Greek, Hungarian, Norwegian, Romanian, Serbian (Serbo-Croatian), Slovak, Ukrainian.

Middle Eastern and Asian Languages: Tibetan, Thai, Vietnamese.

African Studies

CATHARINE NEWBURY, Professor of Government (at Smith College in the Five College Program), will be on leave spring semester 2012.

Government 232. Women and Politics in Africa. This course will explore the genesis and effects of political activism by women in Africa, which some believe represents a new African feminism, and its implications for state/civil society relations in contemporary Africa. Topics will include the historical effects of colonialism on the economic, social, and political roles of African women, the nature of urban/rural distinctions, and the diverse responses by women to the economic and political crises of postcolonial African polities. Case studies of specific African countries, with readings of novels and women's life histories as well as analyses by social scientists.

Fall semester. Smith College.

Political Science 398. Seminar: The Rwanda Genocide in Comparative Perspective. In 1994 Rwanda was engulfed by violence that caused untold human suffering, left more than half a million people dead, and reverberated throughout the Central African region. Using a comparative perspective, this seminar explores parallels and contrasts between Rwanda and other cases of genocide and mass murder in the 20th century. Topics include the nature, causes, and consequences of genocide in Rwanda, regional dynamics, the failure of the international community to intervene, and efforts to promote justice through the U.N. International Criminal Tribunal for Rwanda. We will also consider theories of genocide and their applicability to Rwanda, exploring comparisons with other cases such as the Armenian genocide, the Holocaust, the destruction of the Herero, and war in Sierra Leone and the Democratic Republic of the Congo.

Fall semester. Mount Holyoke College.

Arabic

HEBA ARAFAH, Five College Lecturer in Arabic (at Mount Holyoke College in the Five College Program).

Asian 130f. First-Year Arabic I. This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year.

Fall semester. Mount Holyoke College.

IA/LS 110. Elementary Arabic I. Same description as Asian 130f.

Fall semester. Hampshire College.

Asian 232f. Second-Year Arabic I. This year-long course continues the study of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year.

Fall semester. Mount Holyoke College.

Asian 131s. First-Year Arabic II. This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year.

Spring semester. Mount Holyoke College.

IA/LS 111. Elementary Arabic II. Same description as Asian 131s.

Spring semester. Hampshire College.

Asian 233s. Second-Year Arabic II. Same description as Asian 232f.

Spring semester. Mount Holyoke College.

ABDELKADER BERRAHMOUN, Five College Teaching Fellow in Arabic (at Smith College in the Five College Program).

Arabic 100Y. Elementary Arabic. This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short

essays and participate in role plays, debates, and conversations throughout the year.

Fall and spring semesters. Smith College.

Arabic 301. Third-Year Arabic I. See ARAB 301.

Fall semester. Amherst College.

Arabic 302. Third-Year Arabic II. See ARAB 302.

Spring semester. Amherst College.

MOHAMED HASSAN, Senior Lecturer in Arabic (at Amherst College in the Five College Program) and Director of the Five College Arabic Language Program.

Arabic 101. First-Year Arabic I. See ARAB 101.

Fall semester. Amherst College.

Arabic 201. Second-Year Arabic I. See ARAB 201.

Fall semester. Amherst College.

Arabic 102. First-Year Arabic II. See ARAB 102.

Spring semester. Amherst College.

Arabic 202. Second-Year Arabic II. See ARAB 202.

Spring semester. Amherst College.

NAHLA KHALIL, Five College Lecturer in Arabic (at the University of Massachusetts in the Five College Program).

TBA. Elementary Arabic I. This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year.

Fall semester. University of Massachusetts.

Arabic 200. Intermediate Arabic I. This year-long course continues the study of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year.

Fall semester. Smith College.

TBA. Elementary Arabic II. This year-long course introduces the basics of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Beginning with a study of Arabic script and sound, students will complete the study of Elementary Arabic by the end of the academic year. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short

essays and participate in role plays, debates, and conversations throughout the year.

Spring semester. University of Massachusetts.

Asian 201. Intermediate Arabic II. This year-long course continues the study of Modern Standard Arabic. The course concentrates on all four skills: speaking, listening, reading, writing. Students will acquire vocabulary and usage for everyday interactions as well as skills that will allow them to read and analyze a range of texts. In addition to the traditional textbook exercises, students will write short essays and participate in role plays, debates, and conversations throughout the year.

Spring semester. Smith College.

Archeology

ELIZABETH KLARICH, Assistant Professor of Anthropology (at Smith College in the Five College Program).

Anthropology 135. Introduction to Archaeology. The study of past cultures and societies through their material remains. How archaeologists use different field methods, analytical techniques, and theoretical approaches to investigate, reconstruct, and learn from the past. Data from settlement surveys, site excavations, and artifact analysis are used to address economic, social, political, and ideological questions across time and space. Course taught from an anthropological perspective, exploring key transitions in human prehistory, including the origins of food production, social inequality, and state-level societies across the globe. Relevance of archaeological practice in modern political, economic, and social contexts is explored.

Limited to 30 first-year and sophomores students. Fall semester. Smith College.

Anthropology 216. Archaeology of Food. This course explores the study of ancient foodways with a focus on how and why humans across the globe began to domesticate plant and animal resources approximately 10,000 years ago. The first half of the course presents the types of archaeological data and analytical methods used to study the "agricultural revolution" in a variety of regions. The second half explores a number of themes within the archaeology of food that investigate the relationship between agriculture and sedentism, food and gender, the politics of feasting, and methods for integrating archaeological and ethnographic approaches to the study of food.

Fall semester. Mount Holyoke College.

Anthropology 2xx. Archaeological Method, Theory and Practice. The theoretical foundations of archaeological research, variety of methods available to analyze material culture, interpretation of results, and ethical considerations of practicing archaeology in the United States and abroad. Course provides students with a solid foundation for evaluating and contextualizing current methodological and theoretical trends within archaeology. Case studies illustrate the diversity of archaeological thought, interdisciplinary approaches to studying material culture, and innovative directions in the field of anthropological archaeology. The roles and responsibilities of archaeologists in heritage management, museum development, and community outreach.

Recommended requisite: Anthropology 130 and 135. Spring semester. Smith College.

Anthropology 220. Collecting the Past: Art and Artifacts of the Ancient Americas. See ANTH 220.

Limited to 18 students. Spring semester. Amherst College.

Architectural Studies

THOM LONG, Assistant Professor of Architecture and Design (at Hampshire College in the Five College Program).

HACU 291. Riverscaping: Design, Collaboration and Practice. The fall of 2011 marks the launch of the riverscaping design/build competition. In conjunction with this event, this course invites students to participate in research and architectural design in both a classroom and office environment. The riverscaping design competition requires partnerships between students and professionals, and this studio design course facilitates this exchange. Students participating in this course will team up with local artists and architectural practitioners working both in and out of their offices/studios to complete the challenges of the project and the submission requirements of the competition. In this course, students will work with their team to develop their own individual design projects, identifying their own approach to the riverscaping project and organizing the final design panels for submission. Students will be required to meet once per week in class to discuss readings, progress and experiences within the different practicing environments. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production. This course is open to all Five College students, but requires that all students have completed at least one architectural design studio prior to the start of this course.

Admission with consent of the instructor. Contact Thom Long at tlong@hampshire.edu for details. Fall semester. Hampshire College.

HACU 138T. Architecture, Art and Environment: Riverscaping. The river is connection and separation. It is passage and obstacle. It is community and battlefield. It is music and noise. It is art and function. It is local and global. It defines our past and will define our future. In this tutorial course, students will explore the role of the river as a medium that binds together multiple histories, sciences, theories, arts, practices and communities. While highly interdisciplinary in nature, this course will focus on the relationships between art, people and the environment. In this course, students will participate in research projects, readings, short papers, design experiments and small art projects. Our objective is to use the river as a muse to explore the interconnectedness of communities and cultures, in both historical and contemporary (technology-driven) frames. The content and focus of this course is driven by the framework of the ongoing Five College Riverscaping project (riverscaping.org). Students working on this project will collaborate often with upper-level students in another Riverscaping course. These learning exchanges will encourage skill sharing, participatory learning, creative intellectual exchange and future academic collaboration.

Fall semester. Hampshire College.

Arch 205. Sculpting Space. This studio course will be a design investigation of a particular theme in or approach to architecture and the built environment. Students will develop and apply traditional and contemporary architectural skills (sketches, plans, elevations, models, computer diagramming, and various modes of digital representation) to interdisciplinary and socially pertinent design problems. Creative and indexical study and analysis will be used to generate and foster a broad range of concepts and language to solve architectural issues involving site, construction, inhabitation, function, form, and space. Our goal is to apply creative techniques in art and sculpture to the creation of meaningful space.

Fall semester. Mount Holyoke College.

HACU 307. Advanced Design and Media Lab: Art, Architecture and Environment. This course is open to second year Division II and Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Design plus Media Lab course provides a structured and critical creative environment for students to explore, experiment and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope and thesis, and then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in physical arts, graphic design, interactive design, industrial design, environmental design, architecture and urban planning. This course will be marked by an intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. Students must have an individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and taken several studios in art or architectural design.

Priority for acceptance will be given to upper-level students. Admission with consent of the instructor. Contact Thom Long at tlong@hampshire.edu for details. Spring semester. Hampshire College.

European Studies 216/Art 216. Digital Constructions: Intermediate Architectural Design. See EUST 216/ARHA 216.

Requisite: ARHA 111. Admission with consent of the instructor. Limited to 10 students. Spring semester. Amherst College.

Art and Technology

JOHN SLEPIAN, Assistant Professor of Art and Technology (at Hampshire [home campus] and Smith Colleges in the Five College Program).

IA 338. Art, Nature, Technology. The discourses of art, nature and technology have been intertwined for centuries, but as technology becomes more sophisticated, it is possible for artworks to go beyond just representing nature, and to begin to simulate it or engage it directly. This course will explore the ways

that art can employ both the ideas and tools encountered in areas of research like artificial life, the simulation of complex systems, remote environmental sensing, biomimicry, and green technology. Students will complete a series of conceptually based art projects culminating in a final project of their own devising. Projects will be contextualized by looking at the work of artists working with nature, from the earth art of the 1960s to contemporary work such as Ken Goldberg's Telegarden. There will be series of readings on topics like the social construction of nature.

Fall semester. Hampshire College.

ARS 162. Introduction to Digital Media. An introduction to visual experience through a study of basic principles of design. All course work will be developed and completed using the functions of a computer graphics work station.

Limited to 14 students. Fall semester. Smith College.

IA 241. Digital Art: Multimedia, Malleability and Interactivity. Proceeding from the premise that the ideas behind a successful artwork should be intimately related to its materials, this course will investigate three of the most significant characteristics of digital media. We will work with a wide variety of tools that allow for the creation and manipulation of various media, including bitmap and vector images, 2D animation, and sound. Students will create a series of conceptually based digital artworks, culminating in an interactive multimedia final project. Readings will include essays by diverse authors such as Richard Wagner, Walter Benjamin, Norbert Weiner and Nam June Paik.

Spring semester. Hampshire College.

ARS 361. Interactive Digital Multimedia. This course emphasizes individual projects and one collaborative project in computer-based interactive Multimedia production. Participants will extend their individual experimentation with time-based processes and development of media production skills (3D animation, video and audio production) developed in the context of interactive multimedia production for performance, installation, CD-ROM or Internet. Critical examination and discussion of contemporary examples of new media art will augment this course.

Requisites: ARS 162 and permission of the instructor. Limited to 14 students. Spring semester. Smith College.

Asian/Pacific/American Studies

RICHARD CHU, Associate Professor of History (at the University of Massachusetts in the Five College Program).

History 247. "Empire," "Race," and the Philippines: Indigenous Peoples vs. the Spanish, U.S., and Japanese Imperial Projects. Is the United States an "empire"? Today, U.S. political, military, and economic involvement in many parts of the world like the Middle East makes this an urgent and important question. This course addresses the issue of American imperial power by examining the history of U.S. colonization of the Philippines, during the first half of the twentieth-century, and by comparing it with that of two other imperial powers—Spain and Japan. Themes to be discussed include imperialism, colonialism, religion, ethnicity, gender, orientalism, nationalism, post-colonialism, neo-colonialism, crony capitalism, globalization, and militarism.

Fall semester. University of Massachusetts.

History 231f. Chinese Diasporic Communities in the World: Race, Empire and Transnationalism. This course examines the experiences of Chinese diasporic communities in Southeast Asia, the United States, and the Caribbean within the historical context of empire-building, colonization, war, transnationalism, and globalization. The period covered spans from the 1600s to the present, and focus will be given to how dominant groups attempt to localize and discipline Chinese diasporic subjects and how the latter negotiate, manipulate, and challenge such efforts. Themes include racism, transnationalism, ethnicity, gender, class, empire, and nationalism.

Fall semester. Mount Holyoke College.

History 253. Asian-Pacific American History. This course is an introductory survey course in the history of Asian-Pacific-Americans within the broader historical context of U.S. imperialism in the Asia-Pacific region. We will compare and contrast the historical experiences of specific groups of the A/P/A community; namely, those of Chinese, Filipino, Japanese, Korean, Southeast Asian (Vietnamese, Cambodian, and Hmong), Asian Indian, and Pacific Islander descent. The objective of the course is to provide the students with a fundamental understanding of A/P/A history that is inextricably linked to the goal of the United States to establish military, economic, and cultural hegemony in the world as seen through its colonial and neo-colonial policies both in the U.S. and the Asia-Pacific region. Thematically, the course will focus on imperialism, migration, race and racism, class, gender, sexuality, immigration, colonialism, post-colonialism, nationalism, ethnicity, globalization, and transnationalism. Discussions will emphasize the complexity and diversity, as well as the commonalities, of certain groups of A/P/A community affected by American imperialism

Spring semester. University of Massachusetts.

History 249. Asian-Pacific American History. See HIST 249.

Spring semester. Amherst College.

SUJANI REDDY, Assistant Professor of American Studies (at Amherst College in the Five College Program) will be on leave in 2011-12.

Dance

CONSTANCE VALIS HILL, Professor of Dance (at Hampshire College in the Five College Program).

HACU 270. Fleeting Images: Choreography on Film. From silent slapstick comedy and grandiose musicals to martial arts action films and music television videos, the dancing body has riveted the camera's eye since the creation of moving pictures at the turn of the twentieth century. This course examines the centrality of dance in the motion picture, and at the same time shows how the medium of film has transformed the physics of dance (time, space, energy) into fantastical visual dimensions. We will focus on works that have most successfully produced a true synthesis of the two mediums, negotiating between the spatial freedom of film and the time-space-energy fields of dance; the cinematic techniques of camera-cutting-collage and the vibrant continuity of the moving body. As we analyze the kinetic images that are choreographies of body and camera (discerning how each move is rhythmically paced, shot, edited, and scored; and the roles of the choreographer, director, editor in shaping

and controlling the moving image), we hope to enlarge the concept of so-called screen dance and gain an understanding of how dance functions to maintain and assert cultural and social identities. Putting into theory to practice, we will form small group collaborations to create an original study in choreography for the camera. Students will engage in all aspects of production, from concept, choreography, and performance to direction, lighting, sound, and editing.

Fall semester. Hampshire College.

Dance 377. Advanced Study: Twentieth-Century American Dance: Sixties Vanguard to Nineties Hip-Hop. This survey of twentieth-century American dance moves from the sixties—a decade of revolt and redefinition in American modern dance that provoked new ideas about dance, the dancer's body and a radically changed dance aesthetic—to the radical postmodernism of the nineties when the body continued to be the site for debates about the nature of gender, ethnicity and sexuality. We will investigate how the political and social environment, particularly the Civil Rights/Black Power Movement, Anti-War/Student Movement, and the Women's Movement, with its proliferation of feminist performance works, informed the work of succeeding generations of dance artists and yielded new theories about the relationship between cultural forms and the construction of identities.

While individual artists pursued radically different methods, materials and strategies for provoking new ideas about dance, body, and corporeal aesthetics, altogether, they instigated new frames and viewing positions from which to understand how dance communicates; and inspired a fresh new group of self-conscious and socially-conscious dance artists/activists who insisted on speaking directly to their own generation.

Fall semester. Mount Holyoke College.

HACU 240. Jazz Modernism. Embellishing upon Ralph Ellison's astute remark that much in American life is "jazz shaped," this course presents a multidisciplinary introduction to the study of jazz and its inflection of American expressive culture. We will learn as much about jazz as an American vernacular musical form with a distinct African heritage as how the music made its cross-disciplinary mark in the literary, visual, and performing arts, becoming the motive and method for shaping a distinctly modernist aesthetic. As we examine the relationship between jazz music and dance, we will look not only at corporeal embodiments of the Blues, Swing, Bebop, and Rhythm-and-Blues, but how jazz rhythm, improvisation, call-and-response patterning and elements of swing altered the line, attack, speed, weight, and phrasing of contemporary dance forms. We will apply this inflective model to artistic expressions across the disciplines as we consider jazz as the master trope of the twentieth century, the definitive sound and shape of America.

Spring semester. Hampshire College.

Dance 171. Twentieth Century American Dance. From the light-transforming dances of La Loie and the barefoot dances of Isadora to the graceful cakewalking of Ada Overton and George Walker, bending over backward until their heads almost touched the floor; from the zealous modernists to the irreverent postmodernists; from ballroom, boogie, and shim-sham-shimmy to jazz tap, bebop, and hip-hop: this survey of twentieth-century American dance looks at all the steps, styles, and genres, the classical and cultural traditions that shaped American vernacular dance forms. Viewing cultural history through the lens

of movement and performance, we will ask, what are the particular social and cultural traditions that shaped images of American dance performance, as we trace our own roots as dance artists within the twentieth and twenty-first century continuum.

Spring semester. University of Massachusetts.

English

JANE DEGENHARDT, Associate Professor of English (at the University of Massachusetts in the Five College Program).

English 891JK. Religion, Magic and the Shakespearean Stage. Religious rituals, black magic, and theatrical entertainment were linked by controversy in Shakespeare's England: were they potent acts or empty performances? How did they seduce and endanger unwitting audiences? Foregrounding the plays of Shakespeare and his contemporaries, we will explore the intersecting cultural histories of religious persecution, witchcraft trials, and movements to close down the theaters. We will consider how England's religious culture was destabilized not only by the Protestant Reformation but also by global trade and travel, which increasingly exposed the English to Islam, Judaism and other religions of the world. To what extent did audiences believe in the power of Othello's witchcraft, Prospero's conjuring, or Paulina's miraculous resurrection? Why was theatrical enactment considered so dangerous? Our focus will extend beyond the interpretation of simple representational allusions to grapple with the particular semiotics of theatrical performance. Readings will include a balance of plays and critical/theoretical writings.

Fall semester. University of Massachusetts.

English 300. Encountering Islam in Medieval and Renaissance Literature. See ENGL 300.

Fall semester. Amherst College.

English 221. Shakespeare Lecture. This course offers a broad survey of Shakespeare's canon, including a sampling of comedies, tragedies, histories, and romances. We'll unlock the mysteries of Shakespeare's plays by focusing on the beauty of their language, the cultural norms that they challenge, and the realities of theater and performance in Renaissance England. Why do we read Shakespeare? Why do his plays continue to resonate today? Under what conditions were his plays written and performed? Through careful reading and discussion, we will explore what makes Shakespeare's plays so powerful, both for Renaissance audiences and for modern-day ones. Special attention will be given to Shakespeare's exploration of cultural outcasts, his playful manipulations of gender and sexuality, and his often unsettling moral messages. Two essays, an oral presentation, a mid-term and a final exam. Attendance at lecture and consistent participation in discussion sections required.

Spring semester. University of Massachusetts.

English 317. Studies in Renaissance Literature: Religion, Magic and the Shakespearean Stage. Religious rituals, black magic, and theatrical entertainment were linked by controversy in Shakespeare's England: were they potent acts or empty performances? How did they seduce and endanger unwitting audiences? Foregrounding the plays of Shakespeare and his contemporaries, we will explore the intersecting cultural histories of religious persecution, witch-

craft trials, and movements to close down the theaters. We will consider how England's religious culture was destabilized not only by the Protestant Reformation but also by global trade and travel, which increasingly exposed the English to Islam, Judaism and other religions of the world. To what extent did audiences believe in the power of Othello's witchcraft, Prospero's conjuring, or Paulina's miraculous resurrection? Why was theatrical enactment considered so dangerous? Our focus will extend beyond the interpretation of simple representational allusions to grapple with the particular semiotics of theatrical performance. Plays may include *The Winter's Tale*, *Othello*, *The Merchant of Venice*, *Pericles*, *The Renegado*, *The Witch of Edmonton*, *Dr. Faustus*, and others.

Spring semester. Mount Holyoke College.

Film/Video

BABA HILLMAN, Associate Professor of Video/Film Production (at Hampshire College in the Five College Program).

HACU 287. Film/Video: Directing and Performance. This is an advanced practice/theory course for Div II and Div III video and film students interested in developing and strengthening the element of performance in their work. How does performance for the camera differ from performance for the stage? How do we find a physical language and a camera language that expand upon one another in a way that liberates the imagination? This course will explore performance and directing in their most diverse possibilities, in a context specific to film and videomakers. The class will emphasize the development of individual approaches to relationships between performance, text, sound and image. We will discuss visual and verbal gesture, dialogue and voice-over, variations of approach with actors and non-actors, narration and voice-over, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance. We will study works by Tala Hadid, Charles Burnett, Eija-Liisa Ahtila, Claire Denis, Anri Sala, Nagisa Oshima, Wong Kar Wai, Pedro Almodovar, the Wooster Group, and Apichatpong Weerasethakul among others. Students will complete three projects.

Admission with consent of the instructor. Fall semester. Hampshire College.

Communications 497J. Advanced Video Production: Directing and Performance for Film and Video. This is an intermediate level production/theory course for video and film students interested in developing and strengthening the element of performance in their work. The class will emphasize the development of individual approaches to relationships between performance, text, sound and image. We will discuss visual and verbal gesture, dialogue and voice-over, variations of approach with actors and non-actors, narration and voice-over, camera movement and rhythm within the shot, and the structuring of performance in short and long form works. Screenings and readings will introduce students to a wide range of approaches to directing and performance. We will study works by Fanta Regina Nacro, Nagisa Oshima, Marina Abramovic, Abdellatif Kechiche, Yamina Benguigui and Apichatpong Weerasethakul among others. Students will complete three projects and will participate in workshops on lighting, editing and cinematography.

Admission with consent of the instructor. Fall semester. University of Massachusetts.

HACU 292. Cinematography and the City: The Politics of Landscape and the Body. This film production/theory course will address cinematic representations of the body in relation to the architecture and space of cities including Hong Kong, Buenos Aires, Algiers, Los Angeles, Havana and Paris. We will consider the determining roles of the body and the camera within films that center on the performance of shifts in cultural identities, emphasizing the body as the primary site of negotiation of identity. We will question how cinematic languages function as aesthetic systems that reflect the ways in which the body is coded in terms of gender, race and class. Screenings include works by Tsai Ming-liang, Charles Burnett, Claire Denis, Wong Kar Wai, Tala Hadid, Jia Zhangke, Jean Vigo, and Tomas Gutierrez Alea among others. The course will include workshops in cinematography and performance. Students will complete three projects.

Admission with consent of the instructor. Spring semester. Hampshire College.

English 287/Film and Media Studies 228. Introduction to Media: Super 8 Film and Digital Video. See ENGL 287/FAMS 228.

Admission with consent of the instructor. Limited to 13 students. Spring semester. Amherst College.

BERNADINE MELLIS, Visiting Artist in Film Studies (at Mount Holyoke College in the Five College Program).

Film Studies 210. Beginning Video Production: The Personal and the Political in Documentary. In this introductory video production course we will study and make documentaries that highlight connections between the private and the public, the local and the global, the personal and the political. We may use our own stories as a jumping off point to explore larger historical, economic, environmental, or social forces. Conversely, we might begin by looking at events on the world map and then trace a path back to our own coordinates. Through screenings, readings and discussion, as well as video projects, students will develop their own points of view while learning the vocabulary of moving images and gaining production and post-production technical training.

Requisite: Introduction to Film Studies. Application and consent of instructor required. Limited to 12 students. Fall semester. Mount Holyoke College.

Film Studies 280. Experimental Documentary: Beginning Video Production. In this course, we'll radically rethink what it means to use film to tell the truth, bear witness, or represent reality. We'll explore work that challenges conventions while still locating itself (if uneasily) under the umbrella of documentary. Through screenings, readings, and our own video projects, we will investigate various critical interventions into the form. We will look at the diary film, performative documentary, reworked archival imagery, the essay film, ambient video, multimedia, hybrid forms, queered texts, and more. As an introduction to video production, the course will provide a foundation in the principles, techniques, and equipment involved in making short videos.

Requisite: Introduction to Film Studies. Application and consent of instructor required. Limited to 12 students. Fall semester. Smith College.

Film Studies 310. Advanced Documentary Production Workshop. In this class, we will take skills and insights gained in introductory production courses and develop them over the length of the semester through the creation of one short documentary project, 10 minutes long. We will explore the ethical questions and ambivalences inherent in this medium, seeking complex answers to difficult questions about representation and the often blurry lines between fiction and non-fiction. We will watch documentaries each week, films that introduce us to new ideas and information both in their content and in their form. Come with your idea; we will hit the ground running with proposal writing the first week.

Requisite: Beginning Video Production or its equivalent. Application and consent of instructor required. Limited to 12 students. Spring semester. Mount Holyoke College.

Film Studies 282. Advanced Documentary Production Workshop. In this class, we will take skills and insights gained in introductory production courses and develop them over the length of the semester through the creation of one short documentary project, 10 minutes long. We will explore the ethical questions and ambivalences inherent in this medium, seeking complex answers to difficult questions about representation and the often blurry lines between fiction and non-fiction. We will watch documentaries each week, films that introduce us to new ideas and information both in their content and in their form. Come with your idea; we will hit the ground running with proposal writing the first week.

Requisite: Beginning Video Production or its equivalent. Application and consent of instructor required. Limited to 10 students. Spring semester. Smith College.

Geosciences

J. MICHAEL RHODES, Professor of Geochemistry (at the University of Massachusetts in the Five College Program).

Geo 105. Dynamic Earth. The earth is a dynamic planet, constantly creating oceans and mountain ranges, accompanied by earthquakes and volcanic eruptions. This course explores the scientific ideas that led to the scientific revolution of plate tectonics; how plate tectonics provides a comprehensive theory explaining how and why volcanoes and earthquakes occur; and the hazards that they produce and their impact on humans. Emphasis is placed on current earthquake and volcanic events, as well as on momentous events from the past, such as the San Francisco earthquake of 1906, the 79 A.D. eruption of Vesuvius that destroyed Pompeii, and the more recent eruptions of Mount St. Helens (Washington), Pinatubo (Philippines) and Kilauea (Hawaii).

Fall semester. University of Massachusetts.

Geo 591V. Volcanology. A systematic discussion of volcanic phenomena, including types of eruptions, generation and emplacement of magmas, products of volcanism, volcanic impact on humans, and the monitoring and forecasting of volcanic events. Case studies of individual volcanoes illustrate principles of volcanology, with particular emphasis on Hawaiian, ocean-floor and Cascade volcanism.

Each week deals with a particular topic in volcanism and includes a lecture,

readings from the textbook, and class presentations. For the class presentation, each student is required to select and read a paper from an appropriate journal, and come to class prepared to discuss the paper.

Honors students will "adopt" a currently active volcano. They will report, on a regular basis, to the class what their volcano is doing during the semester, and prepare a final term report on their adopted volcano.

Spring semester. University of Massachusetts.

History

NADYA SBAITI, Assistant Professor of Middle Eastern History (at Smith [home campus] and Mount Holyoke colleges in the Five College Program).

History 307. Problems in Middle Eastern History. This seminar will trace the history of relations between the regions now known as the United States and the Arab world, from approximately the 17th century to the present. Reading both primary and secondary sources, we will cover the impact of policies towards Native Americans on the initial missionary projects to the Near East. We will further explore Arab and American perspectives on one another through travel, the impact of the 19th century American missionaries on education and social relations, and explore the effects of the "Wilsonian moment" in the Middle East. How did Arab immigrants to the U.S. become "white"? What roles did gender, race, and religion play throughout these periods? We will consider how the discovery of oil, and Cold War and global geopolitics altered the dynamics between the U.S. and the Arab world. In that vein, we will interrogate several frameworks, including what have been termed American Orientalism and political Islam, and end with an examination of post-9/11 relations.

Fall semester. Smith College.

History 108. Middle East History From the Rise of Islam to the Ottoman Empire. Survey of principal economic, social, cultural, and political features of the Middle East and North Africa from late sixth through seventeenth centuries. Topics include: rise of the new monotheistic faith of Islam; the formation and evolution of classical and medieval Muslim institutions; local diversities within the unifying systems of Muslim beliefs, law, and administration; Muslim reactions to the Crusades and the Mongol invasions; the emergence of Islamic imperial systems; and material and intellectual exchanges and interactions between Muslim and non-Muslim communities and polities.

Fall semester. Mount Holyoke College.

History 208. Making of the Modern Middle East. Survey of the factors shaping principal political, economic, and social life in the Middle East and North Africa from the eighteenth through the twentieth centuries. Examines multiplicity of societies, customs, and traditions; British, French, and U.S. imperialism; the creation of modern states; development of nationalist, socialist, and Islamist ideologies; the emergence and impact of Zionism; the Islamic revolution in Iran; the Gulf wars and the geopolitics of oil. Throughout, special attention devoted to the changes affecting the lives of individuals and social groups like women, workers, and peasants.

Spring semester. Smith College.

History 211. Education in Middle Eastern History. This course examines the history of education in the Middle East during the modern period, or from the

late 18th century to the present. It traces the shift from Islamic education to missionary and colonial educational institutions and content to the rise of nationalist systems of pedagogy. Education is arguably the most formative aspect of a literate person's life and has been perceived and used as an index of one's "enlightenment," the "modernity" of a society or nation, a harbinger of "freedom," and as a vehicle for inculcating ideology. But what, really, does it mean to be educated? How did that change over time? What impact did the shift from an oral to written tradition have on the different societies? How is the definition of education related to notions of upbringing, knowledge, and culture? We will examine how competing notions of "modern" education influenced the rise of "secular," Islamist, and western-oriented pedagogies, the role of the intellectual, the social, political, and cultural capital of language, and the significance of education in the formation of the contemporary Middle East.

The weeks are divided in a "chrono-thematic" manner, meaning that we will progress more or less in chronological fashion while attempting to cover the most important themes of each era. There will of course be some overlap, and students will be asked to consider the implications of this overlap in analyzing the significance of education during this period.

Readings will cover various cities and countries within the Middle East, as well as North Africa, with occasional selections from outside the region for comparative purposes. Theoretical readings are divided as needed through the weeks and should be used as a "roadmap" with which to think about the material. Students will also be asked to reflect upon their educational backgrounds and experiences and investigate their own epistemological underpinnings.

Spring semester. Mount Holyoke College.

TERESA SHAWCROSS, Assistant Professor of History (at Amherst [home campus] and Mount Holyoke colleges in the Five College Program).

History 121. Medieval Europe: From Charlemagne to Columbus. See HIST 121.

Fall semester. Amherst College.

History 349. The Roman Empire in the Age of Justinian and Theodora. The Roman Empire underwent a dramatic transformation during the transition from antiquity to the middle ages. It was an era of great challenges and great achievements. The borders of the empire expanded as lost territories were reconquered. The legal code behind most modern legal systems was created. Some of the most impressive buildings of all-time were constructed. Yet foreign invasions and internal revolts caused upheavals, while the traditional fabric of society was threatened by plague. The Christianisation of the state led to the persecution of other faiths. This seminar aims to shed light on political, social and cultural history. We end by looking at the rise of a new power: Islam. Meets Humanities I-B requirement

Fall semester. Mount Holyoke College.

History 222. The Byzantine Empire. See HIST 222.

Spring semester. Amherst College.

History 217. The Crusades. The medieval Crusades were a strange mixture of romantic sensibility, religious inspiration, and bloodthirsty xenophobia. How was it that Western Christendom was inspired to recover the Holy Land in 1099, coming face to face with two other great civilizations: Byzantium and Islam?

What was the aftermath? Topics considered will include the exploration of violence in Eastern Europe, medieval pilgrimage to holy places and the idea of a "holy land," the structure and divisions within Islam, chivalric culture, and the idea of crusading martyrdom. Meets Humanities I-B requirement.

Spring semester. Mount Holyoke College.

International Relations

MICHAEL T. KLARE, Professor of Peace and World Security Studies (at Hampshire College in the Five College Program).

Critical Social Inquiry 209. The Rivals: U.S.-China Geopolitics in the 21st Century. This course will examine the impact of China's rise on international affairs generally and U.S.-Chinese relations in particular. It will focus especially on issues of contention in U.S.-Chinese relations: Taiwan, North Korea, Iran, energy competition, trade, the environment and so on. Students will be expected to select a particular problem for research in depth.

Fall semester. Hampshire College.

Government 250. Case Studies in International Relations. In fall 2011, the course will focus on the global politics of energy, food, and water. The course will begin by considering the role of resource competition and resource scarcity in contemporary world affairs, and how these phenomena are likely to be affected by globalization, climate change, population growth, and the rise of new economic dynamos like China and India. It will then examine current trends regarding the global demand for and supply of energy, food, and water. Students will be expected to choose a particular country or problem for intensive study.

Fall semester. Smith College.

Critical Social Inquiry 254. War, Resources, and Sustainability. This course will examine the relationship between resource competition, climate change, and conflict in the modern world. The course will look at a variety of contemporary conflicts from around the world and attempt to determine the degree to which they are fueled by environmental and resource considerations. This will involve study of both existing conflicts, such as those now under way in Africa and the Middle East, and potential conflicts, such as that between the United States and China over access to energy and mineral supplies. The course will also consider the ways in which changes in consumption behavior and the development of energy alternatives can reduce the risk of conflict. Student will be expected to select a particular aspect of this topic or a case study for intensive research.

Spring semester. Hampshire College.

Political Science 392. Global Energy Politics. An assessment of the energy policies of major producing and consuming nations at a time of increased competition for the world's remaining fossil fuels and growing pressure to embrace climate-friendly alternatives. The course looks in particular at the competing energy policies of the U.S., China, Russia, India, and the European Union nations. Each student will be expected to choose a particular country or issue for in-depth research and analysis.

Spring semester. University of Massachusetts.

JON WESTERN, Associate Professor of International Relations (at Mount Holyoke College in the Five College Program).

International Relations 237. International Human Rights. This course provides an introduction to the basic concepts of, and issues in, international human rights. Prior to World War II, there was very little focus on the question of human rights within the international system and within the discipline of international relations. Since that time we have seen a significant expansion of human rights theory, practice, and institutions. This course outlines the historical ideational and institutional developments of human rights. It exposes students to a range of theoretical propositions and empirical findings to understand the role (and limits) of human rights in the international system today.

Fall semester. Mount Holyoke College.

Political Science 351. International Security Policy. This course examines major theories of war and international cooperation and their relationship to current trends in globalization and global governance. We will explore today's major international security challenges such as proliferation, terrorism, insurgency, ethnic conflict, failing states, environmental degradation, resource scarcity, demographic stress and migration, and global poverty. We will study the mechanisms and institutions designed to manage these threats and the challenges of integrating and coordinating multiple international actors such as international organizations, NGOs, states, and domestic actors. We will also study the potential effects of structural changes in the international system with the rise of China and the new strategic positions of regional powers such as Turkey, Brazil, Russia, and India.

Fall semester. University of Massachusetts.

International Relations 331. International Human Rights Advocacy. Description TBA.

Spring semester. Mount Holyoke College.

Government 341. U.S. Foreign Policy, Human Rights and Democracy. Is the United States committed to promoting democracy and human rights abroad or just advancing its own strategic and domestic corporate interests? What influence does the U.S. have on the development of democracy around the world and on the emergence of—and compliance with—international human rights conventions, protocols and laws? This seminar begins with an historical overview of American democracy and human rights rhetoric and policies, and seeks to uncover the range of political, economic, cultural and geostrategic motivations underlying U.S. behavior. We will then examine American foreign policy responses to contemporary human rights and democracy issues as they relate to women, regional and civil violence, state-sponsored violence and repression, development, globalization, and environmental degradation and resource scarcity. Throughout the semester we will examine how these policies have influenced events in Latin America, East Asia, Eastern Europe, and sub-Saharan and southern Africa.

Spring semester. Smith College.

Italian

ELIZABETH H. D. MAZZOCCO, Associate Professor of Italian and Director of the Five College Center for the Study of World Languages (at the University of Massachusetts in the Five College Program).

Italian 126H. Intensive Elementary Italian Honors. The course's goal is to provide students with the opportunity to gain functional fluency in Italian in one semester so that they can, in future semesters, integrate language into their major concentrations. In addition to mastering the traditional four skills (speaking, listening, reading, writing), students will simultaneously use the language as a bridge to Italy's culture, history and literature. Unlike the non-honors Italian 126, this course meets five times per week with the professor and an additional hour in small conversation groups with a native speaking fellow from the Università di Bologna-Forlì hosted by the University of Massachusetts Italian program.

Open to first-year and sophomore students. Fall semester. University of Massachusetts.

Japanese

FUMIKO BROWN, Five College Lecturer in Japanese.

Japanese 101. Introduction to the Japanese Language. See JAPA 101.

Fall semester. Amherst College.

Japanese 103. Review and Progress in Japanese. See JAPA 103.

Requisite: Some Japanese instruction at high school, home, other schools, or JAPA 102. Fall semester. Amherst College.

Asian Studies 395. Independent Study. This course helps students attain higher level of proficiency in modern Japanese through the extended use of the language in practical contexts. The class will be conducted mostly in Japanese. (4 credits)

Requisite: Asian 223 or equivalent (see Ms. Nemoto for replacement). Fall semester. Mount Holyoke College.

Japanese 102. Building Survival Skills in Japanese. See JAPA 102.

Requisite: JAPA 101 or equivalent. Spring semester. Amherst College.

Japanese 104. Beyond Basic Japanese. See JAPA 104.

Requisite: JAPA 101, 103, or equivalent. Spring semester. Amherst College.

Asian Studies 326s. Third-Year Japanese II. This course continues Asian Studies 324, Third Year Japanese I. Emphasizes attaining a higher level of proficiency in modern Japanese through the extended use of the language in practical contexts. The class will be conducted mostly in Japanese. Meets Language requirement; does not meet a distribution requirement. (4 credits)

Requisite: Asian 324 or equivalent. Limited to 15 students. Spring semester. Mount Holyoke.

Korean

SUK MASSEY, Five College Lecturer in Korean.

Korean 101. Korean I. An introduction to spoken and written Korean. Emphasis on oral proficiency with the acquisition of basic grammar, reading and writing skills. This course is designed for students with little or no background in Korean. (4 credits)

Fall semester. Smith College.

Korean 201. Korean II. This course places equal emphasis on oral/aural proficiency, grammar, and reading and writing skills. Various aspects of Korean society and culture are presented with weekly visual materials. (4 credits)

Requisite: 102 or consent of the instructor. Fall semester. Smith College.

Asian Studies 160. First-Year Korean I. An introduction to spoken and written Korean. Emphasis on oral proficiency with the acquisition of basic grammar, reading and writing skills. This course is designed for students with little or no background in Korean. (4 credits)

Fall semester. Mount Holyoke College.

Korean 161s. First-Year Korean II. A continuation of 160f. (4 credits)

Requisite: 160f or consent of the instructor. Limited to 15 students. Spring semester. Mount Holyoke College.

Korean 102. Korean I. A continuation of Korean 101. (4 credits)

Requisite: 101 or consent of the instructor. Limited to 15 students. Spring semester. Smith College.

Music

BODE OMOJOLA, Assistant Professor of Ethnomusicology (at Mount Holyoke College in the Five College Program).

Music 229. African Popular Music. This course focuses on twentieth century African popular music; it examines musical genres from different parts of the continent, investigating their relationships to the historical, political and social dynamics of their respective national and regional origins. Regional examples like *highlife*, *soukous* and *mbaqanga* will provide the basis for assessing the significance of popular music as a creative response to the colonial and postcolonial environment in Africa. The course also discusses the growth of hip-hop music in selected African countries by exploring how indigenous cultural tropes and the social dynamics of postcolonial Africa have provided the basis for its local appropriation. Themes explored in this course include the use of music in the construction of identity, the interaction of local and global elements, and the political significance of musical nostalgia.

Fall semester. Mount Holyoke College.

HACU 269. Master Musicians of West Africa. This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of

individual musicians to the ever continuous process of negotiating the boundaries of African musical practice. Individuals covered this semester include Babatunde Olatunji (Nigerian drummer), Youssou N'Dour (Senegalese singer), Kandia Kouyate (Malian *jelimuso*) and Ephraim Amu (Ghanaian composer). The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

Fall semester. Hampshire College.

Music 226. World Music. This course is a survey of selected musical traditions from different parts of the world, including Africa, Indonesia, India, the Caribbean and the United States. The course adopts an ethnomusicological approach that explains music as a cultural phenomenon, and explores the social and aesthetic significance of musical traditions within their respective historical and cultural contexts. It examines how musical traditions change over time, and how such changes reflect and relate to social and political changes within a given society. Weekly reading and listening assignments provide the basis for class discussions.

Spring semester. Mount Holyoke College.

Music 220. Topics in World Music: Master Musicians of Africa I: West Africa. This course concentrates on the lives and music of selected West African musicians. Departing from ethnographic approaches that mask the identity of individual musicians and treat African societies as collectives, this course emphasizes the contributions of individual West African musicians whose stature as master musicians is undisputed within their respective communities. It examines the contributions of individual musicians to the ever continuous process of negotiating the boundaries and identities of African musical practice. Musicians covered this semester include Akan female professional singers in Ghana; Youssou N'Dour (Senegalese musician) and Babatunde Olatunji, the late Nigerian drummer. The variety of artistic expressions of selected musicians also provides a basis for examining the interrelatedness of different African musical idioms, and the receptivity of African music to non-African styles.

Spring semester. Smith College.

Russian, East European, Eurasian Studies

EVGENY DENGUB, Five College Lecturer in Russian.

Russian 101. First-Year Russian I. See RUSS 101.

Fall semester. Amherst College.

Russian and Eurasian Studies 251f. Advanced Russian Language: From Reading to Speaking. We will study a variety of texts and set them into the cultural context that marks them as distinctly Russian. Texts will be selected from a broad range of genres and sources. Readings, discussions, short oral and written reports. Special attention to complex grammatical constructions and vocabulary building. Taught in Russian.

The course is intended for students who have completed at least four semesters of Russian or the equivalent. Heritage learners of Russian (those who speak the language) will also benefit from the course. With a strong emphasis

on integrating vocabulary in context, this course aims to help students advance their lexicon and grammar, increase fluency and overcome speaking inhibitions. Texts will include short stories, films and interviews. Frequent short writing assignments. Meets Language requirement; does not meet a distribution requirement.

Fall semester. Mount Holyoke College.

Russian 102. First-Year Russian II. Continuation of RUSS 101.

Requisite: RUSS 101 or equivalent. Spring semester. Amherst College.

Russian and Eurasian Studies 252s/Film Studies 220s. Special Topics in Film Studies: Advanced Russian Film and Literature. Students will view films, read excerpts from Soviet and Russian prose about childhood and coming of age, and study the sociocultural aspects of becoming an adult in Russia. Films will include: *Ivan's Childhood*, *The Scarecrow*, *The Thief*, *The Return*. Readings will include literary texts and film reviews. We will continue to work on oral and writing skills, and vocabulary. Russian 252 prepares students to express opinions, ideas, points of view and critiques on films, social issues and cultural phenomena using more complex and rich language. Meets Humanities I-A requirement.

Spring semester. Mount Holyoke College.

SERGEY GLEBOV, Assistant Professor of History (at the Smith [Home Campus] and Amherst colleges in the Five College Program).

History 239. Empire-Building in Eurasia Since 1750. The emergence, expansion, and maintenance of the Russian and Soviet Empire to 1929. The dynamics of pan-imperial institutions and processes (imperial dynasty, peasantry, nobility, intelligentsia, revolutionary movement, rise of the Communist government), as well as the development of the multitude of nations and ethnic groups conquered by or included into the empire. Focus on how the multinational Russian empire dealt with pressures of modernization (nationalist challenges in particular), internal instability and external threats.

Fall semester. Smith College.

History 136/Russian 235. Soviet Century: The Rise and Fall of the Communist Experiment. See HIST 136/RUSS 235.

Fall semester. Amherst College.

History 340. Problems in Russian History. Topic: Stalinism and Its Histories. The phenomenon of Stalinist society created in the Soviet Union in the 1930s and replicated across the former Communist world. Stalinism was responsible for mass murder and victory over Hitler's Germany. Detested by millions, it was often supported by Europe's leading intellectuals. Social, economic, cultural, ideological and political preconditions for the party-state, the cult of the leader, mass violence and terror, and the command economy. How and why Stalinist regimes mobilized populations for large-scale social change and war. How histories of Stalinism were written and imbedded in the culture and politics of the 20th century. Comparisons to other totalitarian regimes.

Spring semester. Smith College.

HIST 112/RUSS 230. Russian Empire in Eurasia. Description TBA.

Spring semester. Amherst College.

Women's Studies

ANGELA WILLEY, Assistant Professor of Women's Studies (at the University of Massachusetts in the Five College program).

Women, Gender, Sexuality Studies 297B. Race, Gender, Sexuality and Science. Explores the intersections of gender, race, sexuality, and science. The role science has played in shaping these categories. Also examines the cultural studies of science to understand the centrality of science in the world today. What science is, who gets to practice science, and how science is related to the larger political, cultural and social contexts.

Fall semester. University of Massachusetts.

Critical Social Inquiry 260. Rethinking the Sexual Body. This seminar will provide a forum for students to consider the relationship between body theory, gender, and sexuality both in terms of theoretical frameworks within gender studies, and in terms of a range of sites where those theoretical approaches become material, are negotiated, or are shifted. We will pay particular attention to the historical slippage among racial and sexual bodily signs and symbols. The course is a fully interdisciplinary innovation. It will emphasize the links rather than differences between theory and practice and between cultural, material, and historical approaches to the body, gender, and sexuality.

Fall semester. Hampshire College.

Gender Studies 201. Methods and Practices in Feminist Scholarship. How do scholars produce knowledge? What can we learn from differences and similarities in the research process of a novelist, a biologist, an historian, a sociologist, and a film critic? Who decides what counts as knowledge? We will examine a range of methods from the humanities, social sciences, and natural sciences, including visual analysis, archival exploration, interviewing, and ethnography, as we consider the specific advantages (and potential limitations) of diverse disciplinary approaches for feminist inquiry. We will take up numerous practical questions as well as larger methodological and ethical debates. This course provides a foundation for advanced work in the major.

Requisite: Gndst-101 and 4 credits from a natural or physical science course with lab. Spring semester. Mount Holyoke College.

FIVE COLLEGE AFRICAN STUDIES CERTIFICATE PROGRAM

The Five College African Studies Certificate Program is administered by the Five College African Studies Council through its Faculty Liaison Committee, which consists of the certificate program advisors from each of the five colleges. The certificate program offers an opportunity for students to pursue an interest in African Studies as a complement to their majors.

Requirements: The Five College African Studies Certificate Program requires a minimum of six courses on Africa. An African course is defined as one the content of which is at least 50% devoted to Africa per se. The program is designed to be broadly interdisciplinary in character. A coherent plan of study should be developed between the student and his or her certificate program advisor.

Students are encouraged to complete their studies of Africa with an independent study course that gives this course work in African Studies a deliberate, integrative intellectual focus.

Minimum requirements of the Five College Certificate in African Studies are:

1. A minimum of one course providing an historical perspective;
2. A minimum of one course on Africa in the social sciences (anthropology, economics, geography, political science, sociology);
3. A minimum of one course on Africa in the fine arts and humanities (art, folklore, history, literature, music, philosophy, religion);
4. A minimum of three more courses on Africa, each in a different department, chosen from history, the social sciences, or the fine arts and humanities;
5. Proficiency in a language other than English through the level of second year in college, to be fulfilled either in a language indigenous to Africa or an official language in Africa (French, Portuguese or Arabic).

No more than three courses in any one department may be counted toward the minimum requirements of this certificate. With the approval of the student's certificate program advisor, not more than three relevant courses taken at schools other than the five colleges may be counted toward the minimum certificate requirements. Students must receive a grade of *B* or better in every course that qualifies for the minimum certificate requirements. No course that counts for the minimum requirements may be taken on a pass/fail basis. Students are also encouraged to take advantage of opportunities currently available on each campus through study abroad programs to spend a semester or more in Africa.

Students who complete the certificate program requirement will be given a certificate from the Five College African Studies Council, and the following entry shall be made on the student's permanent college record: "Completed requirements for the Five College African Studies Certificate."

Further information about the Five College African Studies Certificate Program is available at www.fivecolleges.edu/sites/african or from the certificate program advisor at Amherst College, who will have a list of courses at all five colleges which will satisfy certificate requirements, as well as certificate program application forms. (Such lists and forms are also available at the Five College Center.) During 2011-12 the Amherst certificate program advisor is Professor Rowland Abiodun the Art and the History of Art and Black Studies Departments.

FIVE COLLEGE ASIAN/ PACIFIC/AMERICAN STUDIES CERTIFICATE PROGRAM

The Five College Asian/Pacific/American Studies Certificate Program enables students to pursue concentrated study of the experiences of Asians and Pacific Islanders in the Americas. Through courses chosen in consultation with their campus program adviser, students can learn to appreciate APA cultural and artistic expressions, understand and critique the racial formation of Asian/Pacific/Americans, and investigate how international conflicts, global economic systems, and ongoing migration affect APA communities and individu-

als and their intersections with others. Drawing upon diverse faculty, archival, and community-based resources, the Five College program in Asian/Pacific/American Studies encourages students not only to develop knowledge of the past experiences of Asian/Pacific/Americans, but also to act with responsible awareness of their present material conditions.

An Amherst student qualifies for the certificate by satisfactorily completing the following requirements:

A. A minimum of seven courses, distributed among the following categories. As always, to be counted toward graduation, courses taken at another campus must be approved by campus advisors.

1. A foundation course, normally taken during the first or second year. This course offers an interdisciplinary perspective on historical and contemporary experiences of Asian/Pacific/Americans. Attention will be paid to interrogating the term Asian/Pacific/American and to comparing different APA populations distinguished, for example, by virtue of their different geographical or cultural derivations, their distribution within the Americas, and their historical experience of migration.
2. At least five elective courses. Students must take at least one course from each of the following categories:
 - a) Expressions. These courses are largely devoted to the study of APA cultural expression in its many forms.
 - b) U.S. Intersections. These courses are dedicated substantially to the study of Asian/Pacific/Americans but are further devoted to examining intersections between APA experiences and non-APA experiences within the United States.
 - c) Global Intersections. These courses have their focus outside the United States but offer special perspectives on the experiences of Asian/Pacific/Americans.
3. A special project, which is normally fulfilled in the third or fourth year. This requirement involves the completion of a special project based on intensive study of an Asian/Pacific/American community, historical or contemporary, either through research, service-learning, or creative work (e.g., community-based learning project, action-research, internship, performing or fine arts project, etc.). Normally the requirement will be fulfilled while enrolled in an upper-level, special topics, or independent study course, although other courses may be used subject to approval of the campus program advisor. Projects should include both self-reflective and analytic components. Students fulfilling this requirement will meet as a group at least once during the semester to discuss their ongoing projects, and at the end of the semester to present their completed projects at a student symposium or other public presentation.

Students' plans for completing the requirement should be approved by a campus program advisor in the previous semester.

B. Further Stipulations:

1. Grades: Students must receive the equivalent of a "B" grade or better in all courses counted toward the Certificate. (In the case of Hampshire students taking courses at Hampshire, "B" equiv-

alence will be determined by the Hampshire program adviser, based on the written evaluations supplied by course instructors.)

2. Courses counted toward satisfaction of campus-based major requirements may also be counted toward the Five College Certificate.
3. No course can be counted as satisfying more than one Certificate distribution requirement.
4. Courses taken abroad may be used to fulfill the distribution requirement with the approval of the campus program advisor.

C. Recommendation:

Students are encouraged to attain some proficiency in at least one language other than English, especially if such proficiency facilitates the completion of the Special Project component of the Certificate Program. While English is sufficient and appropriate for the completion of many projects involving Asian/Pacific/American communities, many sources and communities can be consulted only through other languages.

A comprehensive list of courses and certificate requirements is available at <http://www.fivecolleges.edu/sites/apa>. The Amherst faculty advisor for 2011-12 will be Professor Robert Hayashi.

FIVE COLLEGE BUDDHIST STUDIES CERTIFICATE PROGRAM

The Five College Buddhist Studies Certificate Program is administered by the Five College Buddhist Studies Council through its Faculty Liaison Committee, which consists of the certificate program advisors from each of the five colleges. Because Buddhist Studies is an interdisciplinary field—straddling anthropology, art history, Asian studies, history, language study, literary and textual studies, philosophy, and religious studies—students are often unaware of the integrity of the field or of the range of resources available for its study in the valley. The Certificate Program provides a framework for students interested in Buddhism to develop a coherent, interdisciplinary approach to the study of this subject as a complement to their majors.

An Amherst student qualifies for the certificate by satisfactorily completing the following requirements:

1. The certificate must be comprised of at least seven courses, at least one of which must be at an advanced level (200 or 300 at Hampshire, 300 or above at Mount Holyoke College, Smith College, or the University of Massachusetts; comparable upper-level courses at Amherst).
2. Students must take at least one course in three different disciplines of Buddhist Studies (anthropology, art history, Asian studies, philosophy, religious studies, etc.).
3. Students must take at least one course addressing classical Buddhism and one course addressing contemporary Buddhist movements (19th-21st century), and they must study Buddhism in at least two of the following four geographical areas: South and Southeast Asia, East Asia, the Tibeto-Himalayan region, and the West.

4. Students must receive a grade of at least "B" in each course counting towards the certificate.

For students who wish to pursue a certificate in Buddhist Studies as preparation for graduate study in this field, the Program strongly recommends the study of at least one canonical language (Sanskrit, Pali, Chinese, or Tibetan) and/or the modern language of at least one Buddhist culture (especially for those who have an ethnographic interest in Buddhism). While language study is not required, up to two canonical or appropriate colloquial Asian language courses may count towards the seven required courses for the certificate. Students are also strongly encouraged to consider study abroad.

Faculty advisors will help students design their programs of study. Further information about the Five College Buddhist Studies Certificate is available at <http://www.fivecolleges.edu/sites/buddhism>. For 2011-12 the Amherst faculty advisor will be Professor Maria Heim of the Religion Department.

FIVE COLLEGE CERTIFICATE PROGRAM IN CULTURE, HEALTH, AND SCIENCE

The Five College Certificate in Culture, Health, and Science complements a traditional disciplinary major by allowing students to deepen their knowledge of human health, disease, and healing through an interdisciplinary focus. Under the guidance of CHS faculty program advisors on each campus, students choose a sequence of courses available within the five colleges and identify an independent project that will count toward the certificate. The certificate is designed to foster holistic, biocultural, interdisciplinary understandings of health and disease.

Requirements: The certificate consists of coursework and an independent project. Four semesters of a foreign language is strongly suggested, although not required.

Coursework: Satisfactory completion of seven courses is necessary to receive the CHS Certificate. You must earn a grade "B" or better in each of the seven courses for it to count toward the certificate. You can take courses from any of the five college campuses. You must take one course from each of the five categories. No course may be used to satisfy more than one category.

If possible, it is best to begin with courses in Categories I and II. It is required that at least three of the courses used to satisfy CHS requirements fall outside of your major. In other words, no more than four of the courses used to satisfy CHS requirements should also count towards your major.

It is recommended, but not required, that at least one of your courses expose you to knowledge of health and disease processes at the level of the population. And finally, at least four courses must be above the introductory level.

The five categories are:

- I. Biocultural Approaches;
- II. Mechanisms of Disease Transmission;
- III. Population, Health, and Disease;
- IV. Ethics and Philosophy;
- V. Research Design and Analysis.

A comprehensive list of certificate requirements is available online at <http://www.fivecolleges.edu/sites/chs>. For 2011-12, the Amherst faculty advisor will be Professor Christopher Dole of the Anthropology Department.

FIVE COLLEGE CERTIFICATE PROGRAM IN ETHNOMUSICOLOGY

The Five College Certificate in Ethnomusicology allows students interested in studying music from a cross-disciplinary perspective to build bridges across departmental boundaries in a rigorous, structured manner. Students working within the program approach world musical traditions as they relate to a number of areas of inquiry, including:

- musical performance, analysis, and composition;
- organology;
- relationships between music and other artistic and expressive forms (i.e., dance, theater, film);
- relationships between music and systems of value and belief;
- relationships between singing and other forms of vocal practice;
- relationships between the study of language and music;
- human cognitive capacity for musical and other sonic expression;
- listening as a culturally specific practice;
- the social history of music and popular culture;
- understanding national, class, gender, ethnic, sexual, and other forms of identity;
- the relationship between music and social and political power;
- globalization and transnationalism in music;
- the uses of music and sound in contemporary media production;
- roles of sonic technology and surveillance in contemporary societies;
- the use of music and sound in relation to social and state control, the law, and space;
- intellectual property and copyright as it pertains to musical composition, performance, and ownership.

To obtain a Five College Certificate in Ethnomusicology, students must successfully complete a total of seven (7) courses distributed as indicated in the following four (4) categories:

- 1) Area Studies or Topics courses: at least two courses;
- 2) Methodology: at least two courses;
- 3) Performance: at least one course;
- 4) Electives: interdisciplinary in focus and negotiated in consultation with the student's ethnomusicology advisor, including relevant courses in area studies, theater and dance, history, and anthropology and sociology, for instance.

Since ethnomusicological research and related musical performance may require understanding of and competence in a foreign language, students are encouraged, but not required, to achieve relevant language proficiency. Other areas that students are encouraged to explore include experiential learning, a study abroad or domestic exchange experience, in depth study of a single musical tradition, or comparative studies of several musical traditions.

For specific course offerings within these categories and more informa-

tion about the Five College Certificate in Ethnomusicology, please refer to the program website: <http://www.fivecolleges.edu/sites/ethnomusicology/certificate>. The Amherst College faculty advisors for 2011-12 are Professors Jeffers Engelhardt and Jason Robinson of the Music Department.

FIVE COLLEGE INTERNATIONAL RELATIONS CERTIFICATE PROGRAM

The Five College International Relations Certificate is issued by Mount Holyoke College on behalf of the Five Colleges. The purpose of the International Relations Certificate Program is to encourage students interested in international relations but majoring in other fields to develop a coherent approach to the study of this subject. The Program recommends a disciplined course of study designed to enhance students' understanding of complex international processes—political, military, economic, social, cultural, and environmental—that are increasingly important to all nations. Receipt of the certificate indicates that the student has completed such a course of study as a complement to his or her major.

An Amherst student qualifies for the certificate by satisfactorily completing the following seven requirements:

1. A course in introductory world politics;
2. A course concerning global institutions or problems;
3. A course on the international financial and/or commercial system;
4. A modern (post-1789) history course relevant to the development of the international system;
5. A course on contemporary American foreign policy;
6. Two years of college-level foreign language study; (Please note that Amherst College's foreign language requirement differs from that noted in the Five College International Relations brochure.)
7. Two courses on the politics, economy and/or society of foreign areas, of which one must involve the study of a Third World country or region.

No more than four of these courses in any one discipline can be counted toward the certificate. No single course can satisfy more than one requirement. A grade of *B* or better must be achieved in a course in order for it to count toward the certificate. Amherst students should request grades for Hampshire College courses offered in fulfillment of requirements for the certificate.

The Certificate Program is administered by the Five College International Relations Committee whose members also serve as faculty advisors concerning the program on the five campuses. Amherst students' selection of courses to satisfy the requirements for the certificate is monitored and approved by Amherst's faculty advisor. Further information about the Five College International Relations Certificate Program is available at www.mtholyoke.edu/acad/intrel/5col/homepage.htm or from the faculty advisors at Amherst who will have Certificate Program application forms. (Such forms are also available at the Five College Center.)

In 2011-12 the Amherst faculty advisors will be Professors Javier Corráles, Pavel Machala, and Ronald Tiersky of the Political Science Department.

FIVE COLLEGE LATIN AMERICAN, CARIBBEAN, AND LATINO STUDIES CERTIFICATE PROGRAM

The Five College Latin American, Caribbean, and Latino Studies Certificate is issued by the Five College Council on Latin American Studies. To earn a Certificate, students must complete successfully a minimum of eight one-semester courses selected from five different areas, fulfill a language requirement, and achieve at least a grade of B in the minimum number of courses taken towards the certificate. Students are encouraged to plan their program of study in consultation with the Amherst College Latin American, Caribbean, and Latino Studies Certificate advisor. Completed applications for the certificate must be signed by the home campus advisor, who will bring the application to the Five College Latin American Studies Certificate Program committee.

Requirements: The eight one-semester courses must be taken within the following five areas and the student must earn a B or better in each course:

1. A broadly based, introductory course on the social and political history of Latin America;
2. One course in the social sciences that focuses substantially on Latin America (including courses in anthropology, economics, geography, political science, etc.);
3. One course in the humanities that focuses substantially on Latin America (including courses in art, art history, dance, folklore, literature, music, philosophy, religion, or theater, etc.);
4. Four other courses on Latin America, the Caribbean, or U.S. Latinos (one of these courses can be replaced by a senior honors thesis on a Latin American, Caribbean, or U.S. Latino topic);
5. A seminar which gives the student's coursework in Latin America an interdisciplinary focus.

Students are strongly encouraged to complete at least one of these certificate requirements through the Five Colleges or while studying abroad.

Language requirement: Proficiency through second-year college level in an official (other than English) or indigenous language of Latin America and the Caribbean.

During 2011-12 the Amherst faculty advisor is Professor Carleen Basler of the American Studies and Sociology Departments. For more information see the Latin American Studies website at www.fivecolleges.edu/sites/latinamericanstudies.

FIVE COLLEGE CERTIFICATE PROGRAM IN LOGIC

The Five College Certificate in Logic brings together aspects of logic from different disciplines within the curriculum: Philosophy, Mathematics, Computer Science, and Linguistics. The Certificate offers an opportunity for students to pursue an interest in logic as a complement to their majors.

To earn the Five College Certificate in Logic, a student must take six courses

in logic from any of the Five Colleges. No more than four courses can be counted towards the Certificate from any single one of the above disciplines. At least two courses must be taken at an advanced level (300 or above at University of Massachusetts, 210 or above at Smith College, 300 or above at Hampshire College or Mount Holyoke College, 300 or above at Amherst College). And at least one course must expose students to the basic meta-theory of first-order logic and to Gödel's Incompleteness Theorems. Students must receive grades of at least "B" in each course counting towards the Certificate.

The logic courses offered at the five institutions occasionally overlap. To insure that every Certificate student chooses wisely, each course of study must be approved by the coordinating committee for the Logic Certificate (which comprises one representative from each participating institution). Please see Professor Alexander George (Philosophy) or Professor Daniel J. Velleman (Mathematics) for further information.

For a list of courses fulfilling certificate requirements, consult the Logic Website at www.fivecolleges.edu/sites/logic.

FIVE COLLEGE CERTIFICATE PROGRAM IN MIDDLE EASTERN STUDIES

The Five College Middle Eastern Studies Certificate provides the opportunity for serious study of the Middle East at Amherst College. The Program is administered by the Five College Committee for Middle Eastern Studies, which includes the program advisors from each of the five colleges. Students are encouraged to declare intentions and begin work with an advisor by the sophomore year. Students work closely with a Middle East Certificate Advisor to develop a particular focus of study, as well as a solid interdisciplinary foundation for a nuanced and complex understanding of the region's history, politics, religion, and literature. Competence in a Middle Eastern language (Arabic, Turkish, Persian or Hebrew) is considered essential to this certificate. Study abroad is strongly encouraged.

The certificate requires (a) Two introductory history courses, one in the pre-modern (before 1800) and one in the modern period; (b) Five courses from four disciplines (Religion and Philosophy; History, Literature and Art; Social Science); Language (beyond the two years of required language). Students must take at least one course in the first three disciplines; no more than two courses in any single discipline will count towards the certificate; and (c) Two years of a Middle Eastern language (demonstrated either in coursework or competence). Courses from all Five Colleges with a minimum grade of B count towards the certificate.

Further information about this certificate is available at <http://www.fivecolleges.edu/sites/middleeast/certificate>. The Amherst faculty advisor for 2011-12 is Professor Christopher Dole of the Anthropology department.

FIVE COLLEGE CERTIFICATE PROGRAM IN NATIVE AMERICAN INDIAN STUDIES

The Five College Certificate in Native American Indian Studies provides students with the opportunity to acquire a knowledge and understanding of the development, growth, and interactions of the indigenous peoples and nations of the Western Hemisphere. The program emphasizes the many long histories of Native American Indians as well as their contemporary lives and situations. A holistic and comparative interdisciplinary approach underlies the Certificate Program's requirements, enabling students to become familiar with the diversity of indigenous lifeways, including cultural forms, institutions, political economies, and modes of self-expression. In addition to this broader perspective, the program places some emphasis on the Native peoples of the Northeast so that Five College students can become acquainted with the history, culture and presence of indigenous peoples in this region.

Requirements: At least seven courses are required for completion of the Five College Certificate in Native American Indian Studies: a foundation course plus six additional courses, with no more than three of the seven courses from a single discipline. A student's program must be approved by the program advisor from her or his campus.

1. Foundation courses. Offered at various levels, foundation courses provide an opportunity to hear Native perspectives and are taught from a philosophical perspective that reflects Native Studies theories, pedagogies and methodologies.
2. At least six additional courses from a list of courses currently approved by the Five College NAIS Committee as counting toward the certificate. For a list of these courses consult: <http://www.fivecolleges.edu/sites/natam>. (Courses not on this list may be approved for inclusion by campus program advisors in consultation with the Committee.)
3. Grades. Students must receive a grade of B or higher in all 7 courses to receive a Certificate.

For 2011-12, the Amherst faculty advisor will be Professor Kevin Sweeney of the American Studies and History Departments.

FIVE COLLEGE CERTIFICATE IN RUSSIAN, EAST EUROPEAN AND EURASIAN STUDIES

This program offers students the opportunity to take advantage of the significant multidisciplinary resources in the Five Colleges on Russia, Eastern Europe and Eurasia. The certificate consists of a minimum of six courses. Courses applied to the certificate may also be used to fulfill major requirements. The list of courses fulfilling particular requirements will be maintained and regularly updated by the Five College Committee for Russian, East European and Eurasian Studies.

Course Requirements:

- A. The Program's core course is normally taken in the first or second year. The core course will be offered every year on a rotating basis at one of the campuses and will introduce an interdisciplinary perspective on the historical and contemporary experiences of the peoples of Russia, Eurasia (here understood as the former republics of the Soviet Union), and East (and Central) Europe. The course will include guest lectures by noted specialists in the Five Colleges.
- B. Five additional elective courses, distributed as indicated below. (Independent study courses may be included, assuming approval by the student's campus program advisor.)
- C. At least four courses, including the core course, must be taken within the Five Colleges.

Language Requirement: Students receiving the Certificate must possess proficiency in a language of one of the certificate regions equivalent to the level achieved after four semesters of post-secondary course work. This proficiency may be demonstrated by course work or examination.

Study Abroad: Students are encouraged to study abroad in one of the certificate regions.

Elective Course Distribution: In electing the five courses satisfying the certificate requirements, the following guidelines should be observed:

- Courses should be drawn from more than one of the three geographical areas: Russia, Eurasia (here understood as the former republics of the Soviet Union and Eastern and Central Europe).
- At least one of the elective courses must focus on a period before the 20th century.
- At least one course must be taken from each of the following disciplinary categories: history, social sciences, and humanities/arts. No single course can fulfill more than one distribution requirement.
- Elementary or intermediate language courses cannot be included as one of the five electives. A language course beyond the intermediate level can be counted toward one of the electives.
- Credit for one-time courses, special topics courses and transfer or study abroad courses requires approval from the home campus faculty advisor to the program.

The faculty advisor for 2011-12 will be Five College Professor of Russian Sergey Glebov.

VI

PROFESSORSHIPS AND READERSHIPS

LECTURESHIPS

HONORS

FELLOWSHIPS

FELLOWS

PRIZES AND AWARDS

ENROLLMENT



Professorships and Readerships

Winifred L. Arms Professorship in the Arts and Humanities. Established in 1982 by Winifred Arms in memory of her husband, Robert A. Arms '27, the Arms Professorship is held by a distinguished member of the faculty concerned with one of the fields of artistic or literary expression.

Paula R. and David J. Avenius 1941 Professorship. This professorship recognizes a distinguished member of the faculty at Amherst College who has demonstrated excellence in teaching and research as well as dedication to the College.

Beitzel Professorship in Technology and Society. Established in 1999 by George B. Beitzel '50, this professorship recognizes distinction in the arts and sciences, particularly in the use of technology to enhance undergraduate learning. The Beitzel Professor at Amherst College will have a vision of interfacing man and machine in a way that fuses computer, networking, fiberoptic or future electronic technologies with the values of the academy, the ideals of a liberal education and the goals of an enlightened society.

Bruce B. Benson '43 and Lucy Wilson Benson Professorship. Established in 2005 by Lucy Wilson Benson in memory of her husband, Professor of Physics from 1947 to 1990, the Benson Professorship recognizes distinction in science and a demonstrated commitment to teaching and research. The goals of the Benson Professorship are to promote interdisciplinary research and teaching among the physical and biological sciences (preferably molecular biology, physics, and chemistry), foster exploration of the impact of these sciences on society, and emphasize the interdisciplinary connections between the sciences and other liberal arts disciplines at Amherst College.

Parmly Billings Professorship in Hygiene and Physical Education. Established in 1890 by Frederick Billings of Woodstock, Vermont, this professorship honors the memory of his son, Parmly Billings 1884.

Brian E. Boyle Professorship in Mathematics and Computer Science. Established in 1998 by Brian E. Boyle '69, this professorship recognizes exceptional teaching and research in the Mathematics and Computer Science Department or its successor department. The Boyle Professorship is held by a senior member of the faculty who has appreciation for the role of technology in teaching and who has demonstrated a dedication to the values of a liberal arts education.

Elizabeth W. Bruss Readership. Established in 1982 in memory of Elizabeth Bruss, The Bruss Reader is a member of the faculty appointed by the President and the Dean of the Faculty to a three-year term that rotates among the various academic disciplines at Amherst integrating material about women into the curriculum. The Bruss Reader will also serve as a resource person for colleagues, bringing new information regarding women to their attention.

Class of 1880 Professorship in Greek. Given to the College by all living members of the Class at its 50th reunion in 1930.

Class of 1959 Professorship. Established by the Class of 1959 on the occasion of its 40th reunion to honor a distinguished faculty member in one of the tradi-

tional disciplines who has a deep commitment to students and to their habits of mind.

Henry Steele Commager Professorship. Established in 1991 by Wyatt R. Haskell '61, Jonathan P. Rosen '66, and others in recognition of Professor Commager's 35 years of distinguished scholarship and dedication to the teaching of undergraduates at Amherst College.

George H. Corey Professorship in Chemistry. Established in 1952 by bequest of George H. Corey 1888.

G. Armour Craig Professorship in Language and Literature. Established in 1994 by an anonymous donor, this professorship honors G. Armour Craig, Professor of English 1940-1985 and Acting President 1983-1984.

William Nelson Cromwell Professorship in Jurisprudence and Political Science. Established in 1948 by bequest of William Nelson Cromwell, founder of the New York City law firm Sullivan & Cromwell.

George Lyman Crosby Professorship in Philosophy. Established in 1950 by Stanley Warfield Crosby, brother of George Lyman Crosby 1896.

Stanley Warfield Crosby, Jr., Professorship in Religion. Established in 1950 by Stanley Warfield Crosby '13 in memory of his son, Stanley Warfield Crosby, Jr., who was killed in the Korean War.

Amanda and Lisa Cross Professorship. Established in 1980 by Theodore L. Cross '46, Trustee 1973-85, emeritus since 1985, in honor of his daughters, Amanda and Lisa Cross.

Sidney Dillon Professorship in Astronomy. Established in 1894 by the family of Sidney Dillon, Chairman of Union Pacific Railroad.

Rachel and Michael Deutch Professorship. Established in 2007 by family members in memory of Rachel and Michael Deutch, this fund provides support for the Deutch Professor, held for a five-year renewable term by a distinguished professor in one of the following departments: chemistry, economics, French, history, mathematics, or philosophy.

Joseph B. Eastman Professorship in Political Science. Established in 1944 by friends of Joseph B. Eastman '04, Trustee 1940-44.

Five College Fortieth Anniversary Professorships. Established in the spring of 2005, the Five College Fortieth Anniversary Professorships commemorate four decades of cooperation (1965-2005) among the members of the Five College Consortium. The professorships honor Five College faculty members for distinguished careers as scholars and teachers.

Edwin F. and Jessie Burnell Fobes Professorship in Greek. Established by Professor Francis H. Fobes, who taught Classics 1920-48, emeritus 1948-57.

Eliza J. Clark Folger Professorship. Established in 1930 by Emily Jordan Folger (Mrs. Henry Clay Folger), in memory of Mr. Folger's mother.

Emily C. Jordan Folger Professorship. Established in 1930 by Emily Jordan Folger (Mrs. Henry Clay Folger).

Henry Clay Folger 1879 Professorship. Established in 1930 by Emily Clay Folger (Mrs. Henry Clay Folger).

Clarence Francis Professorship in the Social Sciences. Established in 1969 in honor of Clarence Francis '10, former Chairman of General Foods and Amherst Trustee 1944-50.

Julian H. Gibbs Professorship in Natural and Mathematical Sciences. Established by the Trustees in 1983 to honor Julian H. Gibbs '46, Professor of Chemistry and 15th President of the College.

Samuel Green Professorship. Established in 1867 by John Tappan, Trustee 1834-1854, and founding pastor of Union Church in Boston, in honor of Samuel Green, also pastor of Union Church.

James J. Grosfeld 1959 Professorship. Established in 2002 by James J. Grosfeld of the Class of 1959, the Grosfeld Professorship is awarded to a senior member of the faculty in the Department of Law, Jurisprudence, and Social Thought, or an allied or successor department.

Edward S. Harkness Professorship. Established in 1930 by Edward S. Harkness, New York philanthropist.

William H. Hastie Professorship. Established in 1986 by the Trustees to honor Judge William H. Hastie '25, the first black federal judge and Chief Justice of the U.S. Court of Appeals for the Third Circuit. Judge Hastie was Trustee 1962-75, emeritus 1975-76.

Hitchcock Professorship in Mineralogy and Geology. Established in 1847 by Boston merchant Samuel A. Hitchcock of Brimfield and Samuel Williston, Easthampton button manufacturer and Trustee 1841-74.

Roger C. Holden 1919 Professorship in Theater and Dance. Established by Roger C. Holden through a trust established in 1968, this professorship recognizes a distinguished member of the faculty at Amherst College who has demonstrated excellence in teaching and research as well as dedication to the College. During their lifetimes, Holden and his wife Sylvia were patrons of Amherst College, Pitzer College, and numerous arts and community organizations in southern California and Colorado.

Charles Hamilton Houston Professorship. Established in 1987 by Gorham L. Cross '52 to honor the achievements of Charles Hamilton Houston '15, principal architect of the legal strategy leading to the 1954 Supreme Court decision prohibiting race discrimination in U.S. public schools.

William R. Kenan, Jr., Professorship. Established in 1969 by the William R. Kenan, Jr., Charitable Trust.

Stanley King Professorship in Dramatic Arts. Established in 1952 by the Trustees in recognition of the generosity and service of Stanley King '03, President 1932-46, emeritus 1946-51.

Alfred Sargent Lee '41 and Mary Farley Ames Lee Professorship. Established in 2000 by Alfred Sargent Lee '41 and Mary Farley Ames Lee to recognize a senior member of the faculty who demonstrates distinction in undergraduate teaching and a commitment to the liberal arts tradition at Amherst College.

Lewis-Sebring Professorship in Latin American and Latino Culture. Established in 2001 by the Lewis-Sebring Family Foundation on behalf of Charles A. Lewis '64 and Penny Bender Sebring, this professorship promotes the study of the culture, language, politics, history or art of Latin America or Latino America. The professorship honors a member of the faculty whose teaching and scholarship focus on Latin America or the contributions of Latino America to the intellectual and cultural life of the United States.

Rufus Tyler Lincoln Professorship in Biology. Established in 1916 by Caroline Tyler Lincoln (widow of Rufus P. Lincoln 1862) in memory of her son, Rufus Tyler Lincoln.

Georges Lurcy Professorship. Established in 2007 by the Trustees of the Georges Lurcy Charitable and Educational Trust, Alan S. Bernstein 1963, Daniel L. Bernstein 1959, George L. Bernstein and Seth E. Frank 1955. Georges Lurcy was born in France and emigrated to the U.S. in the late 1930s, where he became a U.S. citizen and continued his successful career as an investment banker until his death in 1953. International in his background, experience and outlook, Lurcy had a particular interest in fostering international educational opportunities. In his memory, the Georges Lurcy Professorship will honor a senior member of the Amherst faculty whose teaching and research reflect a substantial commitment to international study, international relations and perspectives.

Manwell Family Professorship in Life Sciences. Established in 2000 by Edward J. Manwell '25, this professorship is held by a faculty member who has shown dedication to the life of the College and distinction in teaching and research.

Massachusetts Professorship in Chemistry and Natural History. Established in 1847 by the Trustees in recognition of a grant from the Commonwealth of Massachusetts.

John J. McCloy Professorship. Established in 1983 by the Trustees to honor John J. McCloy '16, Trustee 1947-69, Chairman 1956-69, and Honorary Chairman 1969-1989, to support visiting scholars who teach courses in American institutions and international relations.

William R. Mead Professorship in Fine Arts. Established in 1936 by bequest of Mr. and Mrs. William R. Mead 1867. William R. Mead was a founder of McKim, Mead and White, architects.

Andrew W. Mellon Professorship. Established in 1974 by a grant from the Andrew W. Mellon Foundation.

Charles E. Merrill Professorship in Economics. Established in 1950 by Charles E. Merrill '08.

Zephaniah Swift Moore Professorship. Named for the first president of the College and held by a distinguished classicist on the Amherst College faculty.

Dwight W. Morrow Professorship. Established in 1941 by bequest of Dwight W. Morrow 1895, Trustee 1916-1931, to endow a professorship in political science or American history.

Anson D. Morse Professorship in History. Established in 1924 by Dwight W. Morrow 1895, Trustee 1916-31, in honor of Professor Anson Morse, who taught at Amherst from 1878 to 1907.

John C. Newton Professorship in Greek and Sculpture. Established in 1891 by bequest of John C. Newton, a Worcester mason and building contractor.

Edward N. Ney Professorship in American Institutions. Established in 1986 by Edward N. Ney '46, Trustee 1979-89, emeritus since 1989.

George Daniel Olds Professorship in Economics and Social Institutions. Established in 1914 by Frank L. Babbott, Jr. '13 to honor Dean George D. Olds, who later served as President 1924-27, emeritus 1927-31.

Olin Professorship in Asian Studies. Established in 1998 by the Spencer T. and Ann W. Olin Foundation to support a faculty member who advances students' understanding and appreciation of Asian art, economics, history, languages, politics, society or cultures.

James E. Ostendarp Professorship. Established in 1990 by former students, friends, and colleagues to honor (football) Coach Ostendarp on the occasion of a dinner in his honor held in New York City to show their appreciation for his keen interest in all aspects of the Amherst experience and his commitment to the development of the Amherst student within the ideals of a liberal arts education.

Domenic J. Paino Professorship in Global Environmental Studies. Established in 1997 by Birgitta and Domenic J. Paino '55, this professorship reflects the donors' interest in issues affecting the entire world and their commitment to the study of the interconnectedness of nations.

Ward H. Patton Professorship in Economics. Established in 1989 by Ward H. Patton, Jr. '42, in memory of his father, who was instrumental in building the Green Giant Company.

Thomas F. Pick Readership in Environmental Studies. Established in 1999, this readership will support individuals who are dedicated to teaching, studying or researching in an area of environmental studies. The Pick Reader is a member of the faculty appointed by the President and the Dean of the Faculty to coordinate studies and to organize events relating to environmental studies across existing disciplines and departments. The Pick Reader will serve as a campus resource person in environmental studies.

Peter R. Pouncey Professorship. Established in 1995 by an anonymous donor in honor of Peter R. Pouncey, President 1984-1994 and Professor of Classics 1984-1999.

E. Dwight Salmon Professorship in History. Established in 1989 by Thomas H. Wyman '51, Trustee 1976-92, Chairman 1986-92, and emeritus 1992-2001, to honor Professor Emeritus E. Dwight Salmon, who taught history at Amherst from 1926 to 1963.

Willem Schupf Professorship in Asian Languages and Civilizations. Established in 1994 by H. Axel Schupf '57, Trustee 1993-2005, emeritus since 2005, in memory of his father, to confirm the College's commitment to studying the East.

Winthrop H. Smith Professorship. Established in 1956 by Winthrop H. Smith '16, Trustee 1952-61, to fund a professorship in American history and American studies.

Bertrand Snell Professorship in American Government. Established in 1951 by bequest of Bertrand H. Snell 1894.

Stone Professorship in Natural Sciences. Established in 1880 by Valeria Goodenow Stone in honor of Julius H. Seelye, President 1876-90.

Thalheimer Professorship. Established in 1998 by the family of Louis B. Thalheimer '66, who served as a Trustee of the College from 1992-1998, and his daughter, Deborah E. Thalheimer '94, this professorship recognizes distinction in teaching and is intended to honor a scholar-teacher who has a strong interest in and commitment to undergraduates.

Willard Long Thorp Professorship in Economics. Established in 1989 by alumni and friends to honor Willard Long Thorp '20, Professor of Economics 1926-33 and 1952-63, Trustee 1942-55, and Acting President 1957.

Joseph E. and Grace W. Valentine Professorship in Music. Established in 1982 by bequest of Joseph E. and Grace W. Valentine.

William McCall Vickery 1957 Professorship. Established in 2007 by William McCall Vickery on the occasion of his 50th Reunion. The Vickery Professorship will honor a senior faculty member who is distinguished by and dedicated to teaching and research of art history or musicology.

Richard S. Volpert Professorship in Economics. Established in 2000 by Barry S. Volpert '81 and Teri C. Volpert in honor of Richard S. Volpert '56, this professorship supports a faculty member in the Department of Economics who has shown distinction in teaching and research concerning free market economics and dedication to the life of the College.

William J. Walker Professorship in Mathematics and Astronomy. Established in 1861 by Boston physician William J. Walker.

Thomas B. Walton, Jr., Memorial Professorship. Established in 1984 by Thomas B. Walton in memory of his son, Thomas B. Walton, Jr. '45.

The John William Ward Professorship. Established in 2003 by a member of the Board of Trustees, the John William Ward Professorship recognizes a senior faculty member at Amherst College who is an accomplished scholar and teacher and who has served the College community with distinction on a key committee or in an administrative post. The Ward Professor will be selected by the President and the Dean of the Faculty and appointed by the Board of Trustees.

G. Henry Whitcomb Memorial Professorship. Established in 1921 in memory of G. Henry Whitcomb 1864, Trustee 1884-1916, by his three sons; all Amherst alumni.

L. Stanton Williams Professorship. Established in 1990 by L. Stanton Williams '41 to support teaching and scholarship that encourages students to use the skills and knowledge acquired at Amherst for the benefit of their communities and the wider society.

Samuel Williston Professorship in English. Established in 1845 by Samuel Williston, Easthampton button manufacturer and Trustee 1841-74.

Samuel Williston Professorship in Greek and Hebrew. Established in 1869. Formerly known as Graves Professorship of Greek Language and Literature.

Winkley Professorship in History and Political Economy. Established in 1885 by Henry Winkley, New York and Philadelphia retailer.

Lectureships

Henry Ward Beecher Lectureship. Established by Frank L. Babbott 1878 in honor of Henry Ward Beecher 1834. The incumbent is appointed biennially by the faculty for supplementary lectures in the departments of history and the political, social, and economic sciences.

Copeland Colloquium Fund. Established in 1971 by Morris A. Copeland '17. The Colloquium supports visiting fellows who remain in residence at Amherst and pursue their own diverse interests while engaging themselves in various ways with faculty and students.

Croxtton Lecture Fund. Established in 1988 by William M. Croxtton '36 in memory of his parents, Ruth L. and Hugh W. Croxtton. Income from this endowed fund is used to bring to campus well-known guest speakers who focus on topical issues.

Samuel B. Cummings Lectureship Fund. Established in 1997 by bequest of Samuel B. Cummings, this fund is to be used for an annual or biannual lecture in one of the academic fields of anthropology, archeology, psychology, and/or sociology.

Benjamin DeMott Memorial Fund. The Benjamin DeMott Memorial Fund was established in 2005 by Alan P. Levenstein, Class of 1956, and other Amherst College alumni, friends, and family members. Income from this Fund shall be used to provide funding for the Benjamin DeMott Memorial Lecture at Amherst College, which will take place annually as part of the Orientation of all first-year students. The DeMott Lecturer shall be a person who, like Professor DeMott, represents an engagement with the world marked by originality of thought coupled with direct social action, with special emphasis on intellectual participation in issues of social and economic inequality, racial and gender bias, and political activism.

Lucius Root Eastman 1895 Fund. Established in 1947 by Eva Eastman, widow of Lucius Root Eastman, Class of 1895, in memory of her husband. The objectives of the Fund are: "To enlarge the horizons of knowledge of the students; to stimulate the growth of leadership and personality possibilities in the student body; to emphasize the ethical responsibilities of every adult to society; to increase the recognition of the interdependence of persons and peoples, and therefore of the need to foster and improve the understanding of human relationships."

Joseph Epstein Lecture Fund in Philosophy. Established in 1987 by members of the Department of Philosophy to sponsor philosophical talks and discussions at Amherst. The fund honors Professor Joseph Epstein, who for 35 years

taught Amherst students philosophy, especially logic, philosophy of science, and American pragmatism.

Vadim Filatov, M.D., 1986 Memorial Lecture Fund. The Vadim Filatov, M.D., 1986 Memorial Lecture Fund, established in 2004 by Dmitry Dinces '86 and other Amherst classmates and friends of Vadim Filatov, is a permanently endowed fund at Amherst College providing support for the Amherst Center for Russian Culture.

Clyde Fitch Fund. Established by Captain and Mrs. W. G. Fitch of New York in memory of their son, Clyde Fitch 1886. This fund is used for the furtherance of the study of English literature and dramatic art and literature.

Forry and Micken Fund in Philosophy and Science. Established in 1983 by Carol Micken and John I. Forry '66 to promote the study of philosophical issues arising out of new developments in the sciences, including mathematics, and issues in the philosophy and history of science.

John Whitney Hall Lecture Fund. Established in 1994 by Betty Bolce Hall to honor her husband. Income is used to initiate and maintain the John Whitney Hall '39 Lecture Series on Japan. Professor Hall became an authority on pre-modern Japanese history, training graduate students who entered academic, business and governmental fields relating to Japan. For more than 30 years he worked to develop Japanese studies in American colleges and universities.

Hugh Hawkins Lecture Fund. Established in 2010 by an anonymous donor, this fund supports the annual Hugh Hawkins Lecture at Amherst.

Charles H. Houston Forum. Established in 1980 by Gorham L. Cross, Jr. '52 to honor Charles H. Houston '15. The income from this fund brings lecturers on law and social justice to Amherst.

Victor S. Johnson Lectureship Fund. Established in memory of Victor S. Johnson (1882-1943) by his sons for the purpose of "bringing to the campus each year a stimulating individual worthy of the lectureship's purpose of serving the best tradition of the liberal arts and individual freedom."

Corliss Lamont Lectureship for a Peaceful World. Established in 1982 by Corliss Lamont '57, this fund supports lecturers who may provide insight into the analytical or operational problems of lessening friction among nations.

Max and Etta Lazerowitz Lectureship. Established in 1985 by the late Professor Morris Lazerowitz of Smith College to honor his parents, this fund provides for the annual appointment of the Lazerowitz Lecturer, who is a member of the Amherst College faculty below the rank of full professor.

Georges Lurcy Lecture Series. Established in 1982 by the Georges Lurcy Charitable and Educational Trust, this lectureship was given to the College to bring distinguished lecturers to Amherst to speak on topics relating to countries other than the United States.

Everett H. Pryde Fund. Established in 1986 by Phyllis W. Pryde in honor of her late husband Everett H. Pryde '39 to bring to the College distinguished visiting scientists to lecture on selected topics in the field of chemical research and to fund the Everett H. Pryde Research Award, given annually to an Amherst senior.

Rapaport Lectureship in Contemporary Art Fund. The Rapaport Lectureship in Contemporary Art Fund, established in 1999, provides support for an annual lecture on some aspect of contemporary art. The goal of the Rapaport Lectureship is to increase awareness and appreciation of contemporary art among students and in the community.

Dr. Raymond A. Raskin Fund. The Dr. Raymond A. Raskin Fund, established in 2003 by Amherst Professor Lisa A. Raskin, is a permanently endowed fund at Amherst College. Professor Raskin has established this Fund in honor of her father, a clinician in and teacher of psychoanalysis for over fifty years. Income from this Fund is used to support an annual lecture in the area of psychoanalysis from an interdisciplinary point of view.

John Woodruff Simpson Lectureship. Established in memory of John Woodruff Simpson 1871 by his wife and daughter, to fund fellowships and "to secure from time to time, from England, France or elsewhere, scholars for the purpose of delivering lectures or courses of instruction at Amherst College."

Tagliabue Fund. Established in 1991 by Paul and Chandler Tagliabue to honor their son Andrew, who graduated in 1991. The fund supports the Asian Languages and Civilizations Department at Amherst College and funds lectures by social scientists on Asian issues.

Willis D. Wood Fund. Established in memory of Willis D. Wood 1894 to fund visiting scholars and lecturers to "talk with students and faculty about different aspects of the spiritual life."

Honors

THE PHI BETA KAPPA SOCIETY

Massachusetts Beta Chapter. The students elected to membership in this honor society are those of highest standing. A preliminary election of outstanding students occurs at the end of the first semester of junior year, and further elections occur during the first semester and at Commencement time of senior year.

President: Professor Natasha Staller

Secretary-Treasurer: Janet S. Tobin

Auditor: Professor Rose R. Olver

Class of 2012

Nathan Belkin

Kristen S. Gardner

Benjamin Edward Lin

Benjamin Thomas Miller

Catherine Alice Rothacker

Class of 2011

Chenlan Bao

Samuel Augustus Bass

Miriam Becker-Cohen

Casey Philip Brennan

James Joseph Cetkovski

Jordan Renee Chafetz

Alicia Hunt Ciccone

Corey Elstein Clapp

Alexander Crone Coburn
 Timothy Richard DeSànta
 Sean Michael Doocy
 Molly Maureen Doyle
 Emma Catherine Fink
 Roman Gautam
 Michael Augustine Goldberg
 Andrew Scott Greenspon
 Caitlin Maeve Greskovich
 Samia Katherine Hesni
 Jacqueline Jennifer Hirsch
 Richard Felix Horns
 Samuel Clowes Huneke
 Max Kaisler
 Ambika Kamath
 Ching See Lau
 Sang Hyub Lee
 Andrew Jay Levy
 Benjamin Matthew Mears
 Laila Anna Milevski
 Eliza Bell Peabody

Lee Elizabeth Penwell
 Emmy Elizabeth Pierce
 Angela Wesley Pratt
 Samantha Lauren Regenbogen
 Jonathan Bierenbaum Reichstein
 Samantha Claire Schnell
 Andreas Agapitos Shepard
 Emily Elizabeth Shinay
 Christopher Addison Spaide
 Claire Bliss Sullivan
 Saumitra Kumar Thakur
 Alison Ilana Thaler
 Michiko Annette Theurer
 Irina Raquel Troconis González
 John Frederick Ware
 Rose Kerry Weisshaar
 Tyler Dayton Wilson
 Christina Marie Wright
 Alan George Yuhas
 Jennifer Jaeseon Yun

THE SOCIETY OF SIGMA XI

Sigma Xi, the National Honorary Scientific Research Society, was founded in 1886, and the Amherst Chapter was installed March 23, 1950. As one of its purposes, the Society gives recognition of those students, members of the Faculty, research associates, and alumni who have demonstrated ability to carry on constructive scientific research or who show definite promise of research ability. Other functions are the maintenance of companionship among investigators in the various fields of science, the holding of meetings for the discussion of scientific subjects, and the fostering of an interest in scientific research in the College.

Undergraduates who show definite promise of research ability are typically recommended to associate membership by the departments concerned.

President: Professor Mark D. Marshall

Secretary-Treasurer: Professor Stephen A. George

Full Membership 2011

Ethan Robert Graf

Cindy Kan

Associate Membership, Class of 2011

Emine Altuntaş
 Muddasir Muhammad Ayaz
 Elisabeth Ann Baseman
 Ojeh Eyona Bikwa
 Erin Riley Camp
 Brianna Yvonne Carrigan
 Alex Junhwan Chang

Zinovia Chatzidimitriadou
 Paul Michael Cohen
 Travis James Cohoon
 Oliver Brayer Davis
 Jason Conor DeGiovanni
 Andrew Wilson Eddins
 Victoria Fang

Emma Catherine Fink
 Adam Garmezy
 Benjamin Garmezy
 Benjamin Michael Gold
 Andrew Scott Greenspon
 Caitlin Maeve Greskovich
 Mwanasha Chhikumbutso Hamuza
 Kevin John Hanley
 Adam Blake Humphries
 Andrea Kate Jensen
 Ambika Kamath
 Jennifer Meeyun Kim
 Thomas Karl Langin
 Kimberly Marie Maize
 Ayla Mansur
 Aleksandra Ilinichna Margolina
 Kathryn Elizabeth McKinnon
 Benjamin M. Mears

Swapnil Sanjay Mehta
 Ian Alexander Mellis
 Julio Cesar Mendoza
 Andrew Joseph Newman
 Jørgen Walker Peterson
 Trevor David Pinho
 Yoon Joo Rah
 Jonathan Bierenbaum Reichstein
 Elizabeth Townley Schink
 Samuel Griffith Shepard
 Cailey Simmons
 Alison Ilana Thaler
 Morgan Akemi Toy
 Charlotte Lamy Wilinsky
 Christina Marie Wright
 Cianna Elizabeth Wyshnytzky
 Victor Zhang Zhu

Fellowships

COLLEGE FELLOWSHIPS

FROM the income of the College's fellowship funds, approximately 150 awards are made annually to graduates of Amherst College for study in graduate or professional schools. Applications should be made by February 10 on forms available in December from the Fellowships Office. This same deadline applies to seniors and to graduates. You need not have been accepted at graduate school to apply, but the awards are made contingent upon final enrollment. The awards are based on merit and need (except for the Kellogg and Rosenblum) and are determined by the Faculty Committee on Student Fellowships. An exception to this is the Amherst-Doshisha Fellowship for which the deadline is in early to mid November and for which there is a special Selection Committee.

The Amherst-Doshisha Fellowship. Amherst-Doshisha Fellowship at Doshisha University, Kyoto, Japan, is open to graduating seniors and recent alumni of the College for a term of one, or in some cases, two years. The recipient will have the opportunity to work with a professor and representative of the College at Doshisha, and to teach English to Japanese students. No knowledge of the Japanese language is required, but many recent fellows have spoken Japanese to a greater or lesser extent.

The fellowship offers a stipend and an allowance for travel and incidental expenses, shared equally between Amherst and Doshisha. The fellowship year is normally from September to August. It carries with it formal teaching responsibilities in the English language at Doshisha University, at the first-year and second-year level. The academic year at Doshisha allows fellows to travel in Asia during February and March.

Interested applicants should contact the Office of Fellowships for more information. This fellowship is awarded by the Board of Trustees upon the recommendation of the Amherst-Doshisha Fellowship Committee.

The Amherst Memorial Fellowships. These fellowships, in memory of Amherst graduates who gave their lives for an ideal, are given primarily for the study of social, economic, and political institutions, and for preparation for teaching and the ministry. The fund was established because of the "need for better understanding and more complete adjustment" between humans and their "existing social, economic, and political institutions for the study of the principles underlying these human relationships."

The object of the fellowships is to permit students of character, scholarly promise, and intellectual curiosity to investigate some problem in the humanistic sciences. During previous training candidates should have given evidence of marked mental ability in some branch of the social sciences—history, economics, political science—and have given promise of original contribution to a particular field of study. It is desirable that they possess qualities of leadership, a spirit of service, and an intention to devote their efforts to the betterment of social conditions through teaching in its broad sense, journalism, politics, or field work.

Preference is given to candidates planning to do advanced work in the field of the social sciences, but awards may also be made to candidates who are planning to go to theological school in preparation for a career in the ministry and to those from other fields than the social sciences who are preparing for a career in teaching in secondary schools or colleges.

The fellowships are for one year but, upon reapplication, may be approved for one or two additional years, depending upon the nature of the subjects investigated or upon other circumstances which, in the judgment of the committee, warrant a variation in the length of tenure.

The stipend will vary according to the circumstances of the appointment. Awards will depend upon those aspects of individual cases which, in the judgment of the committee, most suitably fulfill the purpose of the foundation.

These fellowships are awarded by the Board of Trustees upon the recommendation of the Faculty Committee on Student Fellowships.

The John Mason Clarke 1877 Fellowship in Paleontology and Geology. A fund from the estate of Noah T. Clarke was established in memory of his father, John Mason Clarke 1877, to provide income for a fellowship or fellowships for the pursuit of studies in paleontology or geology, preferably in the New York State Museum in Albany, New York.

The Evan Carroll Commager Fellowship. This fund, established by Professor Henry Steele Commager in memory of his late wife and "as a testimony to her affection for this College," enables an Amherst student to study at Cambridge University. The fellowship is for one year but, upon reapplication, may be approved for a second year. The award is open to any student, with preference to seniors and to those applying to Peterhouse, St. John's, Trinity, or Downing College.

The Henry P. Field Fellowships. Two fellowships are available from the income of the bequest of the late Henry P. Field 1880 to promote graduate study in the fields of English and history. Appointments are made annually by the College on the recommendation of the departments of English and history.

The Warner Gardner Fletcher Fellowship. The income from a gift from the late Warner Gardner Fletcher '41 is awarded to "pursue work for the improvement of education." Preference is given to candidates who are engaged in the study of education and then to candidates for the Master of Arts in Teaching.

Seth E. Frank '55 Fellowship. Established in 1997 by Seth E. Frank '55, the income from this fund is to be used annually for post-graduate work by a graduate of Amherst College. The fellowship is to be awarded to a graduate who has demonstrated exceptional ability, interest, and achievement in the area of International Relations. The fellowship is not limited to graduate study but may be awarded for other endeavors which are international in scope.

The Roswell Dwight Hitchcock Memorial Fellowship. A fund, established by the Alpha Delta Phi Fraternity, provides an annual award to a member or members of the senior class for excellence in history and the social and economic sciences. The holder of the fellowship pursues for one year a course of study in history or economics, to be completed within the period of two years next following graduation.

The Rufus B. Kellogg University Fellowship. The income from the fund, established by the late Rufus B. Kellogg 1858, provides certain prizes, and a fellowship award for three years to a graduate of Amherst College, who shall be appointed upon the following conditions: The Fellow is elected by the Faculty on the recommendation of the Faculty Committee on Student Fellowships. Consideration is given to seniors or members of the classes graduated in the preceding six years. The fellowship is awarded to that graduate who, in the judgment of the Faculty, is best equipped for study and research, without regard to any other considerations, except that the Fellow should have an especially good knowledge of at least one modern foreign language and should have had at least one year of Latin in preparatory school or college. The three years shall be spent by the Fellow at a German university or other approved institution, for the study of philosophy, philology, literature, history, political science, political economy, mathematics or natural science. At least one college term of the final year shall be spent by the Fellow at Amherst College, to give lectures on a subject selected by the Fellow and approved by the Trustees. The lectures shall be published in book form or in a learned journal. This fellowship is based solely on merit. The Kellogg Fellowship is awarded for three years and will be awarded again in 2012-13.

The Sterling P. Lamprecht Fellowship. From the income of this fund, fellowships are awarded to recent graduates of Amherst College for the pursuit of philosophy. Upon reapplication, these fellowships may be approved for a maximum of three years. They need not be awarded at all in one particular year, and it might be, if there were no suitable graduates, awarded to an undergraduate, in which case it would be known as the Sterling P. Lamprecht Scholarship. Preference, however, would be given for graduate study.

The Edward Poole Lay Fellowship. The income from a fund, established by Frank M. Lay 1893 and Mrs. Lay, in memory of their son Edward Poole Lay '22, provides fellowships to graduates who have shown unusual proficiency and talent in music and who desire to continue studies in the field. Preference is given to candidates who are proficient in voice. In the event that there are no qualified candidates in the musical arts (especially voice and instrumental

music), they may be awarded to qualified candidates in the field of the dramatic arts. These fellowships are awarded by the Board of Trustees upon the recommendation of the Faculty Committee on Student Fellowships.

The Forris Jewett Moore Fellowships. These fellowships, in three fields of study, were established in memory of Forris Jewett Moore 1889 by his widow, Emma B. Moore.

(1) A fellowship to graduates distinguished in the study of chemistry while undergraduates, who desire to engage in further study of that subject. Preference is given to eligible candidates for the field of organic chemistry.

(2) A fellowship to graduates distinguished in the study of history while undergraduates, who desire to engage in further study of that subject.

(3) A fellowship to graduates distinguished in the study of philosophy while undergraduates, who desire to engage in further study of that subject.

The George Stebbins Moses Memorial Fellowship. This memorial fellowship is awarded to a graduate who has been accepted by a recognized divinity school, who has good reason to seek financial aid, who seems to be an all-around person qualified in all respects as a religious and moral leader and a lover of ordinary people, and who is qualified scholastically to meet the calling of a theological career creditably. The candidate need not be an outstanding student, but improvement in the upper-class years, dedication, and a sense of purpose will be given great consideration. The fellowship may be renewed for a second or third year at the discretion of the Committee. More than one fellowship may be awarded in any given year.

The George A. Plimpton Fellowships. These fellowships, established by the Board of Trustees in memory of George A. Plimpton 1876, a member of the Board from 1890 to 1895 and from 1900 to 1936, and President of the Board from 1907 to 1936, are awarded *without stipend* to seniors who are of outstanding scholastic ability and promise, who plan to continue their studies in graduate school, and who are not in need of financial assistance. These fellowships are awarded by the Board of Trustees on recommendation of the Faculty Committee on Student Fellowships.

The C. Scott Porter Memorial Fellowship for Graduate Study. Established in 1972 by the family of C. Scott Porter '19, mathematics professor, 1924-31, and Dean of the College from 1931-1966, the C. Scott Porter Memorial Fellowship is awarded annually to a graduate for further study without restriction as to department or field.

The Lloyd I. Rosenblum Memorial Fellowship. Established in 1997 for his son, Peter M. Rosenblum '70, and other family members, the fellowship is to be awarded annually to a graduate of Amherst College embarking on his or her first year of graduate studies in the fields of botany and biology. Each beneficiary should be a person who demonstrated significant promise in the relevant fields of study as an undergraduate at Amherst College. The fellowship is to be awarded solely on the basis of merit and without regard to race, sex, religion, gender, or nationality.

The Charles B. Rugg Fellowship. Established in memory of Charles Belcher Rugg 1911, this fellowship is awarded to a graduate for the study of law. The award may be renewed for a second or third year upon recommendation of the Faculty Committee on Student Fellowships.

The John Woodruff Simpson Fellowships and Lectureships. A fund was established in memory of John Woodruff Simpson 1871 by his wife and daughter. Income from the fund provides: (1) A fellowship for the study of law; (2) A fellowship for the study of medicine; (3) A fellowship for the study of theology, without regard to creed or religious belief; (4) A fellowship for study at any school, college or university in preparation for the teaching profession; (5) A fellowship for use in graduate study at the Universities of Oxford or Cambridge in England or at the Sorbonne in Paris.

The fund may also be used to secure from time to time from England, France or elsewhere, scholars for the purpose of delivering lectures or courses of instruction at Amherst College. These fellowships are awarded by the Board of Trustees upon the recommendations of the Faculty Committee on Student Fellowships.

The Benjamin Goodall Symon, Jr., Memorial Fellowship. This fellowship is awarded to a graduate who has been accepted by a recognized divinity school, who has good reason to seek financial aid, who seems to be an all-around individual qualified in all respects as a religious and moral leader, and who is qualified scholastically to meet the calling of a theological career creditably, although the student may plan to use the divinity school training for work in another field. The candidate need not be an outstanding student, but improvement in the upper-class years, dedication, and a sense of purpose will be given great consideration.

The fellowship may be renewed for a second or third year at the discretion of the Committee. More than one fellowship may be awarded in any given year.

The Roland Wood Fellowship. Awarded annually on recommendation of the Department of Theater and Dance as a fellowship to one or more promising and deserving graduates of Amherst College for continued study in or of the theater.

DEPARTMENTAL FELLOWSHIPS

French Department Fellowship. The French Department offers two exchange fellowships. The appointments will be made by the Department after an announcement at the beginning of March and interviews. Amherst seniors with a high proficiency in French may apply.

The University of Dijon Assistantship. This fellowship is an appointment as teaching assistant in American Civilization and Language for one year at the University of Dijon. The fellowship offers a stipend paid by the French government and free admission to courses at the University.

Exchange Fellowship, Ecole Normale Supérieure in Paris. This fellowship is without stipend but offers a room at the Ecole Normale Supérieure and admission to any university course in Paris.

The Edward Hitchcock Fellowship. This fellowship, established by the late Mrs. Frank L. Babbott of Brooklyn, N.Y., is available for study in the department of physical education. Its object is to make the student familiar with the best methods of physical training, both in the gymnasium and on the field. The appointment is made by the Faculty upon the recommendation of the Department of Physical Education and Athletics.

Fellows

Issa Abdulcadir '06, *John Woodruff Simpson Fellow in Sociology*. University of Washington.

Benjamin Abelson '08, *John Woodruff Simpson Fellow in Medicine*. Cleveland Clinic Lerner College of Medicine of Case Western Reserve University.

Rose Abramoff '09, *John Woodruff Simpson Fellow in Ecology, Behavior and Evolution*. Boston University.

Ethan Alexander-Davey '04, *John Woodruff Simpson Fellow in Political Science*. University of Wisconsin, Madison.

Erin Allaman '02, *John Woodruff Simpson Fellow in Education*. University of Colorado.

Jonathan Andicoechea '09, *Lloyd I. Rosenblum Memorial Fellow in Evolutionary Biology*. Indiana University, Bloomington.

Abigail Andrews '04, *John Woodruff Simpson Fellow in Sociology*. University of California, Berkeley.

Margaret Anshutz '01, *John Woodruff Simpson Fellow in Healthcare Policy*. Harvard School of Public Health.

Alexandra Arvanitis '11, *Charles B. Rugg Fellow in Law*. Boston University School of Law.

Oscar Baez '08, *Seth E. Frank Fellow in Public Policy*. Harvard Kennedy School of Government.

Samuel Cary Beckwith IV '01E, *Amherst Memorial Fellow in Sociology*. Princeton University.

Zandile Bekwa '11, *Roland Wood Fellow in Theater Management*. Independent study.

Lenore Bell '08, *Amherst Memorial Fellow in Creative Writing*. University of St. Andrews.

Miriam Bernstein '10, *Amherst Memorial Fellow in Social Work*. University of Michigan School of Social Work.

Griffin Biedron '08, *John Woodruff Simpson Fellow in Medicine*. University of Vermont College of Medicine.

Jeffrey Blevins '09, *Amherst Memorial Fellow in English*. University of California, Berkeley.

Christianna Bonin '07, *Amherst Memorial Fellow in History of Art*. Williams College Graduate Program in the History of Art.

Amber Bravo '03, *Amherst Memorial Fellow in Fashion Studies*. Parsons The New School for Design.

Travis Bristol '03, *John Woodruff Simpson Fellow in Education Policy*. Teachers College, Columbia University.

Jordan Brower '07, *Amherst Memorial Fellow and Henry P. Field Fellow in English Language and Literature*. Yale University.

- Katerina Byanova '09**, *John Woodruff Simpson Fellow in Biomedical Sciences*. University of Texas Graduate School of Biomedical Sciences.
- Rachel Cameron '10**, *John Woodruff Simpson Fellow in Medicine*. University of Rochester.
- Romain Cames '09**, *Amherst Memorial Fellow in Sociology*. Northeastern University.
- Geoffrey Cebula '08**, *Amherst Memorial Fellow in Slavic Languages and Literature*. Princeton University.
- Angelica Cesario '08**, *John Woodruff Simpson Fellow in Law*. Columbia Law School.
- Elise Chad '07E**, *John Woodruff Simpson Fellow in Veterinary Medicine*. University of California, Davis.
- Shi Yuan Chen '08**, *John Woodruff Simpson Fellow in Applied Mathematics*. New York University Courant Institute.
- Vanessa Chen '09**, *John Woodruff Simpson Fellow in Veterinary Medicine*. University of California, Davis.
- Vincent Chen '08**, *John Woodruff Simpson Fellow in Medicine*. Harvard Medical School.
- William Chen '07**, *Forris Jewett Moore Fellow in Political Thought*. Georgetown University.
- Ceridwen Cherry '06**, *John Woodruff Simpson Fellow in Law/Public Policy*. Harvard Kennedy School of Government/ Michigan Law School.
- Edward Clune '02**, *John Woodruff Simpson Fellow in Medicine*. George Washington University School of Medicine and Health Sciences.
- Loren Crary '07**, *Charles B. Rugg Fellow in Law*. Stanford Law School.
- Sarah Craver '08**, *Amherst Memorial Fellow in French*. University of Wisconsin, Madison.
- Alice Cutler '10**, *Evan Carroll Commager Fellow in History of Photography*. Sotheby's Institute of Art, London.
- Julian Damashek '09**, *John Mason Clarke 1877 Fellow in Environmental Earth System Science*. Stanford University.
- Catherine Davis '03**, *Amherst Memorial Fellow in Fine Art*. California State University, Long Beach.
- Dominique de Vastey '07**, *John Woodruff Simpson Fellow in Law*. Washington University in St. Louis School of Law.
- Andre Deckrow '06**, *Forris Jewett Moore Fellow and Henry P. Field Fellow in East Asian History*. Columbia University.
- Jeremy DeCuir '09**, *Roswell Dwight Hitchcock Memorial Fellow in Economics/Business*. Louisiana State University.
- Timothy DeSanta '11**, *Evan Carroll Commager Fellow in Comparative Literature and Cultural History*. University of Oxford.

- Tania Desloge '10**, *Evan Carroll Commager Fellow in Archaeology*. University College London.
- Benjamin Dickman '08**, *Amherst Memorial Fellow in Mathematics Education*. Columbia University Teachers College.
- Kirsten Nicole Dier '10**, *John Woodruff Simpson Fellow in Physician Assistant Studies*. University of Wisconsin, La Crosse.
- Travis Doering '09**, *John Woodruff Simpson Fellow in Medicine*. Hofstra University School of Medicine.
- Marissa Drehobl '09**, *John Mason Clarke 1877 Fellow in Geology*. University of Iowa.
- Katharine Duncan '06**, *Forris Jewett Moore Fellow in Organic Chemistry*. The Scripps Research Institute.
- Meltem Duran '05**, *Forris Jewett Moore Fellow in Physics/Wind Energy*. University of Massachusetts, Amherst.
- José Espinosa '11**, *Roland Wood Fellow in Acting*. Michael Howard Studios Conservatory.
- Diane Exavier '09**, *Roland Wood Fellow in Theater*. Smith College.
- Peggy Fan '06**, *Amherst Memorial Fellow in International Comparative Education*. Stanford University School of Education.
- Daniel Farbman '01**, *John Woodruff Simpson Fellow in History of American Civilization*. Harvard University.
- Ashley Finigan '08**, *Forris Jewett Moore Fellow in History*. University of Chicago.
- Joan Flores-Villalobos '10**, *Edward Poole Lay Fellow in Media Studies*. University of Texas, Austin.
- Octavia Foarta '09**, *Rufus B. Kellogg University Fellow in Economics*. Massachusetts Institute of Technology.
- Paul Fraioli '06**, *Seth E. Frank Fellow in International Affairs*. Columbia University School of International and Public Affairs.
- Emily Frey '04**, *Edward Poole Lay Fellow in Music History and Literature*. University of California, Berkeley.
- Emilie Friedlander '07**, *Amherst Memorial Fellow in Journalism*. Arthur L. Carter Journalism Institute at New York University.
- Taylor Friedlander '10E**, *John Woodruff Simpson Fellow in Law*. Pepperdine School of Law.
- Heidi Fuchs '07**, *John Woodruff Simpson Fellow in Interdisciplinary Environmental Sciences and Studies*. University of California, Berkeley.
- Donatella Galella '09**, *Edward Poole Lay Fellow in Theater*. City University of New York Graduate Center.
- Adam Garmezy '11**, *Charles B. Rugg Fellow in Law*. Duke University School of Law.

Benjamin Garmezy '11, *John Woodruff Simpson Fellow in Medicine*. Baylor College of Medicine.

Eric Gettig '04, *Forris Jewett Moore Fellow in History*. Georgetown University.

Amanda Gibson '08, *Amherst Memorial Fellow in Evolutionary Ecology*. Indiana University, Bloomington.

Njoki Gitahi '04, *Amherst Memorial Fellow in Graphic Design*. Yale University School of Art.

Michael Goldman '08, *Forris Jewett Moore Fellow in Physics*. Harvard University.

Michael Goldsticker '09, *John Woodruff Simpson Fellow in Law*. Duke University School of Law.

Alexander Gonzalez '10, *John Mason Clarke 1877 Fellow in Geology*. Purdue University.

Jeffrey Grover '09, *Forris Jewett Moore Fellow in Physics*. University of Maryland, College Park.

Janet Ha '07, *Edward Poole Lay Fellow in Fiction Writing and Film Directing*. Indiana University, Bloomington.

Noel Hahn '07, *John Woodruff Simpson Fellow in Entomology*. Rutgers University.

S. Ariel Haney '06, *John Woodruff Simpson Fellow in Information Science*. University of California, Berkeley.

Ali Hassan '05, *Forris Jewett Moore Fellow in History*. University of California, Berkeley.

Jean-Marie Hebe '10, *Amherst Memorial Fellow in Communication*. Sciences Po, Ecole de la Communication, Paris.

Karl Herideen-Rodrigues '09E, *Evan Carroll Commager Fellow in Philosophy*. University of Essex.

Lauren Hill '09, *Amherst Memorial Fellow in Slavic Languages and Literature*. University of California, Berkeley.

Nathaniel Hopkin '10, *John Woodruff Simpson Fellow in Law*. University of Michigan.

Richard Felix Horns '11, *George A. Plimpton Fellow in Evolutionary Biology*. University of Helsinki.

Jenny Horowitz '07, *John Woodruff Simpson Fellow in Medicine*. University of Rochester School of Medicine and Dentistry.

Suzanne Hulick '09, *Amherst Memorial Fellow in Speech and Language Pathology*. Emerson College.

Samuel Huneke '11, *George A. Plimpton Fellow in Applicable Mathematics*. London School of Economics.

Lynda Hunt-Dorta '08, *John Woodruff Simpson Fellow in Veterinary Medicine*. University of Pennsylvania, College of Veterinary Medicine.

- Amos Irwin '07**, *Seth E. Frank Fellow in International Relations*. Tufts University Fletcher School of Law and Diplomacy.
- Athmeya Jayaram '04**, *Forris Jewett Moore Fellow in Political Theory*. University of California, Berkeley.
- David Anton Johnson '09E**, *Sterling P. Lamprecht Fellow in Philosophy*. Rutgers University.
- Priyadarshani Joshi '01**, *Amherst Memorial Fellow in International Education Policy*. University of Pennsylvania.
- Catherine Jun '01E**, *John Woodruff Simpson Fellow in Law*. University of Michigan Law School.
- Hyowoun Jyung '08**, *John Woodruff Simpson Fellow in Medicine*. School not known.
- Gautam Kalani '09**, *Evan Carroll Commager Fellow in Economics*. University of Oxford.
- Ambika Kamath '11**, *John Woodruff Simpson Fellow in Ecology and Evolutionary Biology*. Harvard University.
- Mohammad Amir Ahmad Khan '06**, *Evan Carroll Commager Fellow in History*. University of Cambridge.
- Claire Kiechel '09**, *Edward Poole Lay Fellow in Playwriting*. The New School for Drama.
- John Kim '06**, *Amherst Memorial Fellow in Comparative Literature*. Harvard University.
- Nary Kim '09**, *John Woodruff Simpson Fellow in Law*. University of California, Berkeley School of Law.
- Jesse Klafter '04E**, *John Woodruff Simpson Fellow in Medicine*. University of California, San Francisco/Johns Hopkins School of Public Health.
- Nadav Klein '07**, *Amherst Memorial Fellow in Organizational Behavior*. University of Chicago, Booth School of Business.
- Jamie Kostyun '09**, *Lloyd I. Rosenblum Memorial Fellow in Evolutionary Biology*. Indiana University, Bloomington.
- Michael Kreisel '10**, *John Woodruff Simpson Fellow in Mathematics*. University of Maryland, College Park.
- Matthew Langione '05**, *Amherst Memorial Fellow in English*. University of California, Berkeley.
- Adam Lewkowitz '06**, *John Woodruff Simpson Fellow in Medicine*. Mount Sinai School of Medicine.
- Stephanie Li '09**, *John Woodruff Simpson Fellow in Medicine*. School not known.
- Robyn Lightner '11**, *Amherst Memorial Fellow in Food Policy and Applied Nutrition*. School not known.
- Michelle Liguori '06**, *Charles B. Rugg Fellow in Law*. Harvard Law School.

- Susan Lin '08**, *John Woodruff Simpson Fellow in Medicine*. Johns Hopkins School of Medicine.
- Linda Liu '00**, *Edward Poole Lay Fellow in Modern Culture and Media*. Brown University.
- Anna Mari Lone '07**, *Forris Jewett Moore Fellow in Chemical Biology*. Harvard University.
- Akihiro Maeda '10**, *Amherst Memorial Fellow in Computer Science*. Stanford University.
- Grace Maeng '08**, *George Stebbins Moses Memorial Fellow in Clinical Psychology and Theology*. Fuller Theological Seminary.
- Nathaniel Mahlberg '05**, *Benjamin Goodall Symon, Jr. Memorial Fellow in Divinity*. Union Theological Seminary.
- Kimberly Maize '11**, *Forris Jewett Moore Fellow in Medicinal Chemistry*. University of Minnesota.
- Jackline Makena '10**, *Amherst Memorial Fellow and C. Scott Porter Memorial Fellow in Creative Writing*. New York University.
- Bilal Malik '01**, *Warner Gardner Fletcher Fellow and C. Scott Porter Memorial Fellow in Education*. Harvard Graduate School of Education.
- Marcella McClatchey '08**, *Seth E. Frank Fellow in Public Policy*. Duke University Sanford School of Public Policy.
- Benjamin Mears '11**, *Amherst Memorial Fellow in Computer Science*. University of Massachusetts, Amherst.
- Micaela Mendlow '03**, *John Woodruff Simpson Fellow in Mathematics*. North Carolina State University.
- Katherine Messer '02**, *Amherst Memorial Fellow in English Education*. Teacher's College, Columbia University.
- Anna Meyendorff '09**, *John Woodruff Simpson Fellow in Medicine*. University of Vermont College of Medicine.
- Leslie Moclock '10E**, *John Mason Clarke 1877 Fellow in Geology*. University of California, Davis.
- Ariel Morales '08E**, *Amherst Memorial Fellow in City and Regional Planning*. Cornell University.
- Claire Morrison '08**, *Roswell Dwight Hitchcock Memorial Fellow in Economics/Business*. Stanford Graduate School of Business.
- Erin Morrison '09**, *John Woodruff Simpson Fellow in Ecology and Evolutionary Biology*. University of Arizona.
- Chelsea Neary '10**, *Amherst Memorial Fellow in Library and Information Science*. Syracuse University.
- Plamen Nenov '07**, *Roswell Dwight Hitchcock Memorial Fellow in Economics*. Massachusetts Institute of Technology.
- Paul Nielsen '09**, *Rufus B. Kellogg University Fellow in Political Science*. School not known.

Joseph Nwadiuko '08, *John Woodruff Simpson Fellow in Medicine*. University of Pittsburgh School of Medicine.

Derek O'Leary '09, *Seth E. Frank Fellow in International Relations*. Tufts University Fletcher School of Law and Diplomacy.

Samantha Ostrowski '10, *John Woodruff Simpson Fellow in Environmental Policy*. Yale School of Forestry and Environmental Studies.

Adebayo Owolewa '04, *John Woodruff Simpson Fellow in Law/Business*. University of Virginia School of Law and Darden School of Business.

Zoe Pagonis '11, *John Woodruff Simpson Fellow in Law and Urban Planning*. Columbia University.

Mariana Palacios '09, *John Woodruff Simpson Fellow in Medicine*. Baylor College of Medicine.

Christopher Parkinson '07, *Amherst Memorial Fellow in Architecture*. Yale School of Architecture.

Kimberly Partee '08, *Forris Jewett Moore Fellow in History/Holocaust and Genocide Studies*. Clark University.

Keith Pendergrass '10, *Amherst Memorial Fellow in Library and Information Science*. Simmons Graduate School of Library and Information Science.

Jonathan Perez '07, *John Woodruff Simpson Fellow in Animal Behavior*. University of California, Davis.

Trevor Pinho '11, *Amherst Memorial Fellow in School Psychology*. Lehigh University College of Education.

Lisa Pistorio '07, *George Stebbins Moses Memorial Fellow in Intercultural Studies*. Fuller Theological Seminary.

Ginger Polich '06, *John Woodruff Simpson Fellow in Medicine*. University of California, San Francisco.

Ana Popovska '08, *Amherst Memorial Fellow in Counseling Psychology*. University of Maryland, College Park.

Owen Pyke '06E, *John Woodruff Simpson Fellow in Medicine*. Stony Brook University School of Medicine.

Joseph Rachiele '05E, *Sterling P. Lamprecht Fellow in Philosophy*. Princeton University.

Edward Ramos '08, *John Woodruff Simpson Fellow in Law*. Yale Law School.

Vikyath Rao '10, *Forris Jewett Moore Fellow in Physics*. University of Illinois, Urbana-Champaign.

Paul Reschke '04, *John Woodruff Simpson Fellow in Mathematics*. University of Illinois, Chicago.

Gina Rodriguez '10, *Amherst Memorial Fellow in Fiction Writing*. New York University Creative Writing Program.

Andrew Rubenstein '07, *John Woodruff Simpson Fellow in Law*. Harvard Law School.

- Shannon Rush '07**, *John Woodruff Simpson Fellow in Medicine*. University of Washington School of Medicine.
- Naike Savain '10**, *John Woodruff Simpson Fellow in Law*. Georgetown University Law Center.
- Kyle Schoppel '08**, *John Woodruff Simpson Fellow in Medicine*. University of Vermont College of Medicine.
- Lily Shapiro '08**, *Amherst Memorial Fellow in Anthropology*. University of Washington.
- Kathryn Shaw '05**, *John Woodruff Simpson Fellow in Zoology*. Michigan State University.
- Lucy Sheehan '08**, *Forris Jewett Moore Fellow in Theory/ Comparative Literature*. Columbia University.
- Kin-Yee Ian Shin '06**, *Forris Jewett Moore Fellow in History*. Columbia University.
- Emily Silberstein '06**, *John Woodruff Simpson Fellow in Business*. Harvard Business School.
- Emily Smith '08**, *John Mason Clarke 1877 Fellow in Geology*. Harvard University.
- Natasha Smith '11**, *Roland Wood Fellow in Theater*. Horizon Theater Company.
- Randall Souza '05**, *John Mason Clarke 1877 Fellow in Ancient History and Mediterranean Archaeology*. University of California, Berkeley.
- Bogdan State '09**, *Rufus B. Kellogg University Fellow in Sociology*. Stanford University.
- David Stein '06**, *Forris Jewett Moore Fellow in Physics/ Mathematics*. University of California, Davis.
- Emily Sullivan '09**, *Warner Gardner Fletcher Fellow and C. Scott Porter Memorial Fellow in Early and Elementary Education*. Bank Street College of Education.
- Shin Tanabe '08**, *Amherst Memorial Fellow in Political Science*. University of Toronto.
- David Temin '10**, *Amherst Memorial Fellow in Political Science*. University of Minnesota.
- Michiko Theurer '11**, *Edward Poole Lay Fellow in Violin Performance*. University of Illinois, Urbana-Champaign.
- Catherine Todd '05**, *Amherst Memorial Fellow in Education Policy and Social Analysis*. Teacher's College, Columbia University.
- Sarah Tracy '08**, *John Woodruff Simpson Fellow in Medicine*. University of Massachusetts Medical School.
- Alice Tsay '08**, *Amherst Memorial Fellow in English Literature*. University of Michigan.
- Gina Turrini '08**, *Amherst Memorial Fellow in Foreign Policy*. Duke University, Sanford School of Public Policy.
- Rasheda Vereen '10**, *John Woodruff Simpson Fellow in Biomedical Science*. The Commonwealth Medical College.

Normandy Vincent '08, *John Woodruff Simpson Fellow in History of Art*. Harvard University.

Jonathan Wemette '05, *Roland Wood Fellow in Theater Management*. Yale School of Drama.

Andrew Werner '10, *Sterling P. Lamprecht Fellow in Philosophy*. University of Chicago.

Monica Westin '05, *Forris Jewett Moore Fellow in Philosophy in Rhetoric/Critical Theory/ English Studies*. University of Illinois, Chicago.

Kevin White '04, *Forris Jewett Moore Fellow in Philosophy*. University of Colorado.

Teana White '10, *Edward Poole Lay Fellow in Performing Arts Management*. Independent study.

Nicholas Willie '10, *John Woodruff Simpson Fellow in Environmental Management*. Duke University, Nicholas School of the Environment.

Lauren Wimbush '11, *Edward Poole Lay Fellow in Media Studies*. The New School.

Cianna Wyshnytzky '11, *John Mason Clarke 1877 Fellow in Geology*. Utah State University.

Austin Yim '08, *Evan Carroll Commager Fellow in Mathematics and Logic*. Exeter College, University of Oxford.

Wen Zhang '10, *John Woodruff Simpson Fellow in Medicine*. University of New England.

NATIONAL FELLOWS AND SCHOLARS

Tovah Ackerman '09, *Gates Cambridge Scholar, United Kingdom*

Kristen Ahye '11, *Fulbright Teaching Assistantship, Morocco*

Emily Dick '11, *Fulbright Teaching Assistantship, Taiwan*

David Emmerman '11, *Fulbright Research Grant, Portugal*

Arielle Greenbaum '11, *Fulbright Research Grant, Germany*

Andrew Halterman '11, *Fulbright Research Grant, Kosovo*

Richard Felix Horns '11, *Fulbright Research Grant, Finland*

Clare Howard '10, *Fulbright Research Grant, Sweden*

John McGrail '11, *Fulbright Teaching Assistantship, Ukraine*

Alexander Miller '10, *Fulbright Teaching Assistantship, South Korea*

Nathan Nash '12, *Truman Scholar*

Eliza Peabody '11, *French Government Teaching Assistantship, France*

Christopher Spaide '11, *Keasbey Scholar, United Kingdom*

Bessie Young '11, *Luce Scholar, Japan and Watson Fellow (declined for Luce)*

AMHERST-DOSHISHA FELLOW

Jorgen Walker Peterson '11

Prizes and Awards

AMERICAN STUDIES

The Doshisha American Studies Prize, a gift from Amherst House, Doshisha University, is awarded for the American studies honors thesis judged by the Department of American Studies as most likely to stimulate interest in and understanding of America overseas, with a view toward possible publication in Japan.

Divided among Abigail Anne Murray '11, Keun Young Park '11, and Angela Wesley Pratt '11.

The George Rogers Taylor Prize is awarded to the student who, in the opinion of the American Studies Department, shows the most promise for creative and scholarly work in American Studies.

Angela Wesley Pratt '11.

ANTHROPOLOGY/SOCIOLOGY

The Donald S. Pitkin Prize in Anthropology-Sociology, established in honor of the founder of that department on the occasion of his retirement, is given to that student whose honors thesis best exemplifies the humane values to which Professor Pitkin committed his research and teaching.

Divided among Miriam Becker-Cohen '11, Molly Maureen Doyle '11, Emily Elizabeth Shinay '11.

ART AND THE HISTORY OF ART

The Hasse Prize, established in memory of Adrian H. Hasse '43, is awarded for the best submitted work having a human figure as a theme.

Divided between Todd Spencer Lavine '12 and Bessie Michelle Young '11.

The Anna Baker Heap Prize, established by Arnold N. Heap of the Class of 1873, is awarded to that senior who submits the best essay in the field of "Art."

Divided among Erikka James '11, Caroline Brodie Stern '11, Kendra Mannion Stern '11.

The Athanasios Demetrios Skouras Prize, given in memory of Mr. Skouras of the Class of 1936, who died in 1943 in Athens as a result of Nazi reprisal killings, is awarded to a student who, in the opinion of the Fine Arts Department, has created an outstanding work of art.

Divided between Andrea Clare McEvoy '11 and Laila Anna Milevski '11.

ASIAN LANGUAGES AND CIVILIZATIONS

The Doshisha Asian Studies Prize from the income of a gift from Amherst House, Doshisha University, is awarded for the best undergraduate honors thesis pertaining to Asia.

Divided between Alicia Hunt Ciccone '11 and Roman Gautam '11.

ASTRONOMY

The Porter Prize, established by the late Eleazer Porter of Hadley, is awarded for proficiency in first-year astronomy.

William Christopher Ruhm '14.

ATHLETICS

The Manstein Family Award, given by Carl '72, Mark '74, and Joanne Manstein '83, is presented to the outstanding senior varsity athlete who has been accepted to medical school and plans a career in medicine. The prize is awarded by the Department of Physical Education.

Sarah Edwards Leyman '11.

BIOLOGY

The James R. Elster Award for research in biology was created in memory of James R. Elster '71, by his parents, Dr. and Mrs. Samuel K. Elster. This fund has been established for the purpose of providing support in the summer months for a research project to be undertaken by an undergraduate in the Department of Biology.

Divided between Rebecca Louise Eppler-Epstein '12 and Elizabeth Harding Scott '13.

The Sawyer Prize is awarded to that second-semester sophomore who, in the opinion of the Biology Department, has shown the most promise as a student of biology.

Divided between Maxwell Warren Gilbert '13 and Mizuho Ota '13.

The Oscar E. Schotté Award is given to that member of the graduating class who, in the opinion of the department, has done the best independent work in biology.

Divided between Richard Felix Horns '11 and Ambika Kamath '11.

The Oscar E. Schotté Scholarship Prize is awarded to a member of the junior or senior class majoring in science to enable completion of a special project during the summer.

Divided between Victoria Fang '11 and Ambika Kamath '11.

The William C. Young Prize, established in memory of William C. Young '21, is awarded to a talented student from the Biology Department to undertake a summer course, a specialized program at an advanced school or institute, a summer field program or research at a specialized laboratory.

Cassandra P. Farnow '13.

BIOLOGY AND GEOLOGY

The Harvey Blodgett Scholarship, established by Frederick H. Blodgett in memory of his grandfather, Harvey Blodgett of the Class of 1829, is awarded to aid student work in biology and geology in their educational phases as distinct from their more technical and strictly scientific phases.

combined with

The Phi Delta Theta Scholarship, established by the Phi Delta Theta Fraternity, is awarded as a scholarship at the Woods Hole Marine Laboratory to a student for proficiency in biology.

Danielle Priscilla Santiago Ramos '13.

BLACK STUDIES

The Edward Jones Prize is given in honor of the College's first black alumnus. It is awarded by the Black Studies Department to a graduating senior for the best honors thesis which addresses a present or future issue of concern to black people in Africa and the Diaspora.

Divided among Jamie Alexandra Cohen '11, Rachel Quinn Hamalainen '11 and Michelle Huynh '11.

CHEMISTRY

The David R. Belevetz '54 Memorial Fund Award in Chemistry was established by family and friends of David R. Belevetz and is awarded to support the work of an Amherst student engaged in preparing a senior honors thesis, as determined by the Chemistry Department Faculty.

Jacqueline Grace Watson '11.

The Howard Waters Doughty Prize is awarded to that member of the senior class who, in the opinion of the Chemistry Department, has prepared the best honors thesis.

Divided between Paul Michael Cohen '11 and Oliver Brayer Davis '11.

The Frank Fowler Dow Prizes, established by Fayette B. Dow in memory of his father, are awarded to a senior preparing to enter medical school and whose undergraduate work indicates a career of distinction in medicine.

Divided between Benjamin Michael Gold '11 and Caitlin Maeve Greskovich '11.

The Everett H. Pryde Research Award is presented annually to a senior who has been an outstanding teaching assistant in chemistry and who shows great promise for carrying out research in science or medicine.

Kimberly Marie Maize '11.

The White Prize is awarded by the Chemistry Department to that chemistry major in the junior class who seems most likely to benefit from a summer's research experience at Amherst. It consists of a summer fellowship.

Mable Lam '12.

CLASSICS

The Anthony and Anastasia Nicolaides Award, established by Cleanthes Anthony Nicolaides '68, in honor of his parents and in testimony of their belief in the goodness of science, is awarded to the senior who presents the best thesis on the topic of Greek science and mathematics from Homeric times to 1453 A.D.

Not awarded 2010-11.

COMPUTER CENTER

The Computer Center Prize is awarded for outstanding contributions in the application of the computer to a broad range of academic disciplines, and for generous help to many students and faculty at the Computer Center.

Roman Gautam '11.

COMPUTER SCIENCE

The Computer Science Prize is awarded to a senior who has completed an honors thesis and who, in the opinion of the Department of Mathematics and Computer Science, has achieved the best performance in the study of computer science. The award is based on the thesis and overall achievement in computer science.

Divided between Elizabeth Ann Baseman '11 and Benjamin Matthew Mears '11.

ECONOMICS

The Bernstein Prize, funded by a gift from the Bernstein family in honor of the work their son, Jeffrey '91, did at Amherst College, is awarded to the senior who has done particularly outstanding honors work in economics.

Nicholas Aaron Hodges '11.

The Economics Department Junior Class Prize, awarded to that member of the junior class who, in the opinion of the Economics Department, has achieved a record of excellence in the study of economics at Amherst College.

Jiaqi Ji '12.

The Hamilton Prize, established by his former students in memory of Professor Walton Hale Hamilton, distinguished member of the Department of Economics from 1915 to 1923, is awarded to that student other than a senior who ranks highest in the introductory economics course.

Divided among Jaskaran Singh Bains '14, Diorgenes Fernando Bellini '14, and Aubrey Laine Jones '13.

The James R. Nelson Memorial Award and The James R. Nelson Prize were established from the income of a fund established by former students, colleagues and friends to encourage and recognize the scholarly and humane qualities that Professor Nelson exemplified and sought to foster in his students.

The James R. Nelson Memorial Award is presented to that senior who, in the opinion of the Economics Department, has achieved excellence in the study of economics while pursuing a broad liberal education.

Shanwei Cao '11.

The James R. Nelson Prize is awarded to the senior who, in the opinion of the Economics Department, has written a distinguished honors thesis that applies economic analysis to an important question of public policy.

Divided among William Ryan Colby '11, Ming Shao '11, and Andreas Agapitos Shepard '11.

ENGLISH

The Academy of American Poets Prize is awarded annually for the best poem or group of poems, preferably on nature, submitted by an undergraduate.

Andrew Tobin Zolot '11.

The Armstrong Prize, established in part by Collin Armstrong of the Class of 1877 in memory of his mother, Miriam Collin Armstrong, is awarded to members of the freshman class who excel in composition.

Divided between Lauren Elizabeth Delapenha '14 and Hyun Woo Yoon '14.

The Collin Armstrong Poetry Prize, established in part by Mrs. Elizabeth H. Armstrong, is awarded to the undergraduate author of the best original poem or group of poems.

Max Kaisler '11.

The Elizabeth Bruss Prize is presented to that senior English major who in the judgment of the English Department best represents those qualities of breadth and imagination exemplified by Elizabeth Bruss.

Divided between Michael James Harrington '11 and Christopher Addison Spaide '11.

The Corbin Prize, established by the estate of William Lee Corbin of the Class of 1896, is awarded for an outstanding original composition in the form of poetry or an informal essay.

Divided between Mauro Hernandez Diaz '14 and Hyun Woo Yoon '14.

The G. Armour Craig Award for Prose Composition is awarded to that junior or senior who writes the best autobiographical essay on an experience of intellectual discovery.

Christopher Addison Spaide '11.

The Peter Burnett Howe Prize for excellence in prose fiction was established by a gift from Robert B. Howe '30 in memory of his son Peter Burnett Howe '60.

Divided between Woodrow David Brown '11 and Richard Gartley Galluzzi '12.

The Rolfe Humphries Poetry Prize is presented to that senior who has achieved the greatest sense of poetic form in his or her undergraduate writing. The award is made on the basis of three submissions to the English Department in the applicant's senior year and may include writing produced during the undergraduate years.

Christopher Addison Spaide '11.

The Harry Richmond Hunter Jr. Prize, established in memory of Harry Richmond Hunter Jr. '29, by his parents, is awarded to that member of the sophomore class who presents the best essay on a topic approved by the English Department.

Divided between Roger Cameron Creel '13 and Samer Mohammed Kiki '13.

The James Charlton Knox Prize was established by the friends of Jim Knox '70, to honor his memory and recognize his abiding interest in English literature. It is given to the outstanding English student who demonstrates the greatest integration of scholarship, interest and creativity in the study of English.

Daeyeong Kim '12.

The MacArthur-Leithauser Travel Award, from the income of a gift by the MacArthur Foundation to the College in 1985 at the request of Brad Leithauser, MacArthur Fellow and Visiting Writer at the College for 1984-85, is given annually by the English Department to a sophomore or junior of creative promise who might most benefit from exposure to a foreign landscape, for the purpose of enabling the student to travel outside the continental United States.

Divided between Maya Sisneros '13 and Gabriella Natacha Verwaay '13.

The Ralph Waldo Rice Prize, established by Mrs. Mary Rice Jenkins in memory of her brother of the Class of 1910, is awarded for the best essay on "The Liberal College and Christian Citizenship" or any subject named by the faculty.

Timothy Richard DeSanta '11.

The Laura Ayres Snyder Poetry Prize, endowed by a gift from Jeffrey F. Snyder '60, in honor of his daughter, Laura Ayres Snyder '89, is awarded to a member of the junior class and is intended to subsidize a student-poet during the summer between his or her junior and senior years. The judges of the prize are one faculty member each from the Departments of English, Philosophy, and Physics in even numbered years and English, History, and Biology in odd numbered years.

Shane Edward Johnson '12.

The Stephen E. Whicher Prize, established in memory of Stephen E. Whicher '36 for the best essay by a senior in the interpretation of American literature in the Department of English or American Studies.

Timothy Richard DeSanta '11.

FINE ARTS

The Associates of Fine Arts of Amherst College Summer Fellowships in the History of Art and in the Practice of Art are intended to encourage and support proposals for programs of summer study in fine arts. Students may propose participation in an established summer program or may present proposals for individual study without restriction as to state or country. Proposals are invited from any fine arts major with at least one semester left at Amherst after the completion of the fellowship.

The Associates of Fine Arts Summer Fellowships in the History of Art: Sylvia B. Hickman '14, Thea R. Goldring '14, and Todd S. Lavine '12.

The Associates of Fine Arts Summer Fellowships in the Practice of Art: Crystal C. Yan '14.

The Wise Fine Arts Award is presented annually in the spring to a student in the College for distinction in the completion of an original work or works of art and the purchase thereof. The prize-winning work of art will become the property of the Trustees of Amherst College.

Jessica Joy '11.

FRENCH

The Jeffrey J. Carre Award, established in 1983 by his family, friends, professional colleagues and students, is presented to a sophomore or junior who has demonstrated excellence in the French language. The prize is to be used toward travel in France during the summer following the award.

Kevin Wu '12.

The Frederick King Turgeon Prize in French Literature was established by former students of Professor Turgeon upon the occasion of his retirement. It is used for the award of a book to the student who has done particularly distinguished work in French during the year.

Divided between Samantha Marie Presnal '11 and Irina Raquel Troconis '11.

GEOLOGY

The Richard M. Foose Scholarship Prize, established by alumni and friends to honor Professor Richard M. Foose at the time of his retirement after 23 years of service to Amherst College, is awarded annually to a student or students on

the recommendation of the Department of Geology, to support summer field/research in geology.

Divided among Timothy Kwasi Boateng '13, Anna Dorothy Hager '12, Mark Christopher Hellmer '13, Michael Ryan Hudak '12, Risalat Khan '13, Rachel Lucienne Lupien '12, Max Kaufmann Lloyd '12, Cecelia Klassen Pessoa '14, Bernardo Andres Rios Sanjines '13, and Danielle Priscilla Santiago Ramos '13.

The Walter F. Pond Prize, established in honor of Walter Pond '07, is awarded to the senior who has submitted the best honors thesis in geology.

Cianna Elizabeth Wyshnytzky '11.

The David F. Quinn Memorial Award is awarded in memory of David Quinn '80 to an outstanding senior who, during his or her undergraduate career, has made a positive contribution to geology at Amherst through character, leadership, enthusiasm, and participation in departmental activities.

Divided between Andrea Clare McEvoy '11 and Cianna Elizabeth Wyshnytzky '11.

The Belt-Brophy Prize is awarded to that student at the end of the junior year who, in the judgment of the staff of the Department of Geology, has shown the greatest promise for success as a geologist. The prize consists of a Brunton compass with field case, the most versatile field tool of the geologist.

Divided between Benjamin Edward Lin '12 and Catherine Alice Rothacker '12.

GERMAN

The Consulate General Prize for Academic Achievement in German Literature, made available by the Consulate General of the Federal Republic of Germany in Boston, is awarded to that student who, in the judgment of the Department of German, has written the best paper as part of a German course.

Samuel Clowes Huneke '11.

The Consulate General Prize for German Studies is made available by the Consulate General of the Federal Republic of Germany in Boston. It is awarded to that junior or senior who, in the judgment of the Department of German, has made a superior contribution to any aspect of German studies.

Nathan Hoover Thomas '13 and Cianna Elizabeth Wyshnytzky '11.

GREEK

The William C. Collar Prize, established by William C. Collar of the Class of 1859, is awarded to the member of the freshman class who has made on a written examination the best version in English of a previously unseen page from some Greek author.

Divided between Sarah Elizabeth Ashman '14 and Evelyn Elizabeth Kramer '14.

The Hutchins Prize, established by Waldo Hutchins of the Class of 1842, is awarded to a senior for excellence in Greek.

Jevhon Michel Rivers '11.

HISTORY

The Asa J. Davis Prize is awarded to a student who has demonstrated outstanding achievement in the study of the History of Africa and the Black Diaspora and whose work best reflects the comprehensive interest of Asa Davis

in historical and cultural contacts between Africa, the Old World and the Americas.

Divided between Kristen Amoy Ahye '11 and Ashley Breanne Humber '11.

The Alfred F. Havighurst Prize, intended for the purchase of books, is awarded to that major in the Department of History who has in four years at Amherst best fulfilled the standards of excellence and humane scholarship exemplified by Professor Havighurst during his teaching career at Amherst College.

Divided between Roman Gautam '11 and Nicole Paula Panico '11.

JOURNALISM

The Samuel Bowles Prize, established by Samuel Bowles King '02, to stimulate interest in journalism as a career, is awarded to a student who has demonstrated proficiency in journalism.

Haley Christine Castro '11.

LATIN

The Bertram Prizes, established by John Bertram of Salem, are two prizes awarded to students who, together with attaining a high average in the Latin courses of the senior year, present the best essays connected with these courses.

First: Caroline Mary Burke '11.

Second: Rose Kerry Weisshaar '11.

The Billings Prizes were established by Frederick Billings in memory of Parmly Billings of the Class of 1884. Two prizes are awarded for general excellence in the Latin courses of the sophomore year, together with the best essays on special topics connected with the authors read in that year.

First: Alex Paul Butensky '13.

Second: Divided between Junhua Pan '13 and Laura Diane Tait '13.

The Crowell Prizes were established in memory of Edward Payson Crowell of the Class of 1853. Two prizes are awarded—one for the highest scholarship in freshman Latin courses and the other to the students who, together with attaining a high average in the Latin courses of the junior year, present the best essays on some approved topic connected with the junior Latin course.

Freshman First: Sarah Elizabeth Ashman '14.

Freshman Second: Zoe Linnea Pangalos '14.

Junior First: Kevin Wu '12.

Junior Second: Timothy Forrest Clark '12.

The Dr. Ernest D. Daniels Latin Prize, established in honor of Dr. Daniels of the Class of 1890, is awarded to the graduating senior who has submitted the best honors thesis on a Latin subject.

Caroline Mary Burke '11.

LAW, JURISPRUDENCE AND SOCIAL THOUGHT

The Robert Cover Prize honors the memory of Robert Cover, a distinguished legal scholar whose work inspired the humanistic conception of law in the liberal arts embodied in Amherst's Department of Law, Jurisprudence and Social

Thought. It is given annually to a graduating senior for distinguished achievement in that major.

Divided between Samia Katherine Hesni '11 and Samantha Lauren Regenbogen '11.

LIBRARY

The Frederick S. Lane '36, Prizes (formerly known as Friends of Amherst College Library Prizes) for Student Book Collections are awarded to the entrants in the Student Book Collection Competition who demonstrate strong interests in book collecting and who present good, beginning collections.

First: Zachary Isaac Bleemer '13.

Second: Abigail Mansfield Beaton Gray '14.

Third: Philip Arthur Johnson '11.

The Frederick S. Lane '36 Prize for Excellence in Book Collecting (formerly known as the M. Abbott Van Nostrand Prize for Excellence in Book Collecting) is awarded by the Friends of Amherst College Library to the entrant in the Student Book Collecting Competition who demonstrates considerable experience, knowledge, and ability in the field of book collecting.

Not Awarded 2010-11.

MATHEMATICS

The Robert H. Breusch Prize is awarded to the senior who, in the opinion of the faculty in mathematics, has presented the best honors thesis in mathematics.

Samuel Emmett Smith '11.

The Walker Prizes were established by William J. Walker of Newport, Rhode Island. Two prizes are awarded for proficiency in mathematics of the first year and two prizes for proficiency in mathematics of the second year. In each case the award is determined by an examination.

Freshman First: Jacob Julian Seid Witten '14.

Freshman Second: Divided among William Trenary Froehlich '14, Shanghui Li '14, and Jianlin Zhong '14.

Sophomore First: Hao Zhang '13.

Sophomore Second: Divided among Zachary Isaac Bleemer '13, Alex Paul Butensky '13, and Risalat Khan '13.

MUSIC

The Sylvia and Irving Lerner Piano Prize is awarded to that student who has demonstrated the greatest skill and musicianship as a pianist.

Divided among Alicia Hunt Ciccone '11, Kimberly Donghyun Kim '11, and Michiko Annette Theurer '11.

The Mishkin Prize, established by the Friends of Music, is awarded in memory of Professor Henry G. Mishkin to that senior selected by the Department of Music who produces the best thesis on a critical or musical topic.

Christopher Addison Spaide '11.

The Lincoln Lowell Russell Prize, established by J. W. Russell Jr. of the Class of 1899 in memory of his son, is awarded to the seniors who have done most to foster the singing spirit at Amherst.

Divided between Julia Anne Moorman '11 and Alex Gene Speir '11.

The Eric Edward Sundquist Prize, established in memory of Mr. Sundquist of the Class of 1936, is awarded to that senior who has demonstrated excellence in musical composition and performance.

Jorgen Walker Peterson '11 and Maxwell Joseph Suechting '11.

NEUROSCIENCE

The James Olds Memorial Neuroscience Award, established by the Swerdlow Family Foundation in recognition of the contributions made to the neurosciences by Dr. Olds of the Class of 1947, is presented to the student whose research in the neurosciences is judged, by the faculty of the Neuroscience Program, to be of highest quality.

Christina Marie Wright '11.

PHILOSOPHY

The Gail Kennedy Memorial Prize is awarded to a senior major in Philosophy in recognition of a distinguished honors essay.

Rose Elizabeth Lenehan '11.

PHYSICS

The Bassett Physics Prizes were established by Preston Rogers Bassett '13. Two prizes may be awarded each year to those students who have distinguished themselves by the excellence and maturity of their performance in the class and laboratory work of the first course in Physics.

First and second combined and divided among Shah Saad Alam '14, Phyo Aung Kyaw '14, and Megan Leigh Rothe '14.

The William Warren Stifler Prize, established by Professor Stifler, is awarded to a senior who has majored in physics and especially excelled in the course on electricity and magnetism.

John Frederick Ware '11.

POLITICAL SCIENCE

The Densmore Berry Collins Prize in Political Science is given annually in memory of Mr. Collins, of the Class of 1940, for the best honors thesis in political science.

Jennifer Jaeseon Yun '11.

PSYCHOLOGY

The Haskell R. Coplin Memorial Award, established in memory of Mr. Coplin, Professor of Psychology, recognizes that member of the graduating class who, in the opinion of the Psychology Department, displays the scholarly and humane qualities that best exemplify Professor Coplin. The prize is to a senior who has shown distinguished work in psychology classes and in an honors thesis, and who has contributed to the life of the department.

Trevor David Pinho '11.

PUBLIC SPEAKING

The Bancroft Prizes, established by Frederic Bancroft of the Class of 1882, are awarded to the two seniors who produce the best orations. Both composition and delivery are considered.

First: Saumitra Kumar Thakur '11.

Second: Isaac Adam Gendelman '11.

The Gilbert Prize, established by William O. Gilbert of the Class of 1890, is awarded to a member of the junior class who produces the best oration. Both composition and delivery are considered in making the award.

Justin David Patrick '12.

The Hardy Prizes, established by Alpheus Hardy of Boston, are awarded for excellence in extemporaneous speaking.

First: Samuel Wade Bell '11.

Second: Adam Garmezy '11.

The Kellogg Prizes, established by Rufus B. Kellogg of the Class of 1858, consist of two prizes that are awarded to members of the sophomore or freshman classes for excellence in declamation.

Jane Elizabeth Kessner '14.

The Rogers Prize was given by Noah C. Rogers of the Class of 1880 and is awarded for excellence in debate.

Divided among Emma Louise Buchsbaum '12, Lilia Maud Kilburn '12, Justin David Patrick '12, and Andreas Agapitos Shepard '11.

RELIGION

The Moseley Prizes, established by Thomas Moseley of Hyde Park, are awarded to seniors for the best essays on a subject approved by the Department of Religion.

First and Second combined and divided among: Muddasir M. Ayaz '11, Marissa Kathryn Bates '11, Gregory John Campeau '11, William Patrick Mateo '11, and Philip Gregory Menchaca '12E

RUSSIAN

The Carol Prize in Russian, given by David James Carol '77 in honor of his parents, Joseph and Roberta, is awarded to the student who has demonstrated the greatest dedication and commitment to Russian.

Divided between Cathrina Marisha Altimari-Brown '11, and Alan George Yuhas '11.

The Mikhail Schweitzer Memorial Book Award, established by students, parents and friends in fond memory of Mikhail Schweitzer, survivor of the Soviet Gulag, author, and custodian at Amherst College, for the award of books to the student who, in the judgment of the Russian Department, most shares Misha Schweitzer's love of Russian literature and culture.

Timothy Richard DeSanta '11.

SPANISH

The Pedro Grases Prizes for Excellence in Spanish is given by a member of the Class of 1939 to honor a great teacher and cordial scholar. It is awarded each year to that senior who has shown the greatest progress in the ability to read Hispanic literature with insight and to write and speak Spanish with intelligence and humane sensitivity.

Lee Erin Oglesby '11.

THEATER AND DANCE

The Raymond Keith Bryant Prize, an annual gift from Robert E. and Ethel M. Bryant in memory of their son of the Class of 1936, is awarded to that student who, in the opinion of the judges, gives the best performance of the year in a Masquers' play.

Divided between Michelle Annemary Lukiman '11 and Eric Matthew Swartz '11.

WOMEN'S AND GENDER STUDIES

The Women's and Gender Studies Prize is awarded for excellence in scholarly or creative work in Women's and Gender Studies.

Divided between Amanda Dane Barrow '11 and Molly Maureen Doyle '11.

SCHOLARSHIP AND CITIZENSHIP

The Addison Brown Scholarship from a fund established by Addison Brown of the Class of 1852, is awarded to that senior who, being already on the scholarship list, has attained the highest standing in the studies of the freshman, sophomore and junior years.

Sang Hyub Lee '11.

The Samuel Walley Brown Scholarship, established by Samuel Walley Brown of the Class of 1866, is awarded to that member of the junior class who, in the estimation of the Trustees, ranks highest in his/her class in character, class leadership, scholarship, and athletic ability.

Lennard Kovacs '12.

The Charles W. Cole Scholarship is awarded each year to the undergraduate with an established financial aid need, who, after two years at Amherst, stands highest in the academic rank of the sophomore class. The recipient will be designated "Charles W. Cole Scholar" and will carry the award for the junior and senior years at Amherst.

Jiaqi Ji '12.

The Charles Hamilton Houston Fellowship is an annual gift awarded to a graduating senior who best personifies a commitment to realizing his or her humane ideals, much in the way Charles Houston '15 devoted his life to the struggle for equal protection under the law for African-Americans in the United States.

Divided between Amanda Christine Bass '11E and Michael Reuben Britt '11.

The Howard Hill Mossman Trophy, awarded annually to the member of the senior class who has brought, during his/her four years at Amherst, the greatest honor in athletics to the Alma Mater—the word "honor" to be interpreted as relating both to achievement and to sportsmanship.

Kendra Mannion Stern '11.

The Gordon B. Perry Memorial Award is given to a freshman in good academic standing, whose participation and attitude in freshman athletics and other activities are outstanding.

Aaron Patrick Toomey '14.

The Psi Upsilon Prize was established by the Gamma Chapter of Psi Upsilon in 1941 on the occasion of the centennial anniversary of the founding of the Chapter. The prize is awarded to that member of the graduating class who is considered preeminent in scholarship, leadership, athletics and character.

Divided between Jacqueline Jennifer Hirsch '11 and Kendra Mannion Stern '11.

The John Sumner Runnells Memorial, established in memory of John Sumner Runnells of the Class of 1865, is awarded to that member of the junior class who, in the opinion of the Trustees of the College, is preeminent in his/her zeal for knowledge and industry to attain it.

Jacqueline Grace Watson '12.

The Obed Finch Slingerland Memorial Prize is awarded by the Trustees of the College to a member of the senior class, who has shown by his/her own determination and accomplishment the greatest appreciation of and desire for a college education.

Divided between Andrea Kyla Nicole Wise '11 and Sadie Marella Casamenti '11.

The Stonewall Prize, established by David L. Kirp '65 and other alumni, is awarded annually to that student who produces a work of exceptional intellectual or artistic merit pertaining to the gay, lesbian or bisexual experience.

Rachel Leah Tuchman '11.

The Woods-Travis Prize, an annual gift in memory of Josiah B. Woods of Enfield and Charles B. Travis of the Class of 1864, is awarded for outstanding excellence in culture and faithfulness to duty as a scholar.

Emma Catherine Fink '11.

The Thomas H. Wyman 1951 Medal, established in 2003 by his classmates, is awarded to that member of the senior class who best represents the highest standards in scholarship, athletics, and/or extracurricular activities, community service, integrity, character and humanism.

Sarah Edwards Leyman '11.

Enrollment

CLASSIFICATION BY RESIDENCE

(Fall 2010)

UNITED STATES

New York	296	Arizona	9
Massachusetts	214	Missouri	9
California	202	Hawaii	8
New Jersey	100	Rhode Island	8
Connecticut	96	Indiana	6
Illinois	83	Tennessee	6
Florida	60	Delaware	5
Maryland	59	Oklahoma	5
Texas	52	South Carolina	5
Pennsylvania	45	Kentucky	4
Virginia	40	Puerto Rico	4
Minnesota	32	Idaho	3
Michigan	26	Kansas	3
Ohio	26	Louisiana	3
Georgia	23	New Mexico	3
Washington	23	Alaska	2
Colorado	19	Nevada	2
New Hampshire	19	U.S. Virgin Islands	2
North Carolina	16	West Virginia	2
District of Columbia	14	Alabama	1
Maine	13	Arkansas	1
Oregon	11	Montana	1
Vermont	11	Utah	1
Wisconsin	11	Non-resident U.S. Citizens	32
Iowa	10	Total	1626

NON-USA

Korea	18	Colombia	3
Canada	13	Germany	3
China	13	Nepal	3
Nigeria	9	Pakistan	3
Kenya	8	Peru	3
India	7	United Kingdom	3
Zimbabwe	7	Mexico	2
Singapore	6	Poland	2
South Africa	6	Trinidad and Tobago	2
Brazil	5	Turkey	2
Ghana	5	Vietnam	2
Japan	5	Afghanistan	1
Jamaica	4	Albania	1
Venezuela	4	Bangladesh	1

Bolivia	1	Republic of Moldova	1
Bulgaria	1	Myanmar	1
Congo	1	Nicaragua	1
El Salvador	1	Palestine	1
Estonia	1	Portugal	1
Ethiopia	1	Rwanda	1
Republic of Georgia	1	Serbia and Montenegro	1
Greece	1	Uganda	1
Guatemala	1	Uruguay	1
Hungary	1	Yemen	1
Kuwait	1	Total	163
Malawi	1		

SUMMARY OF ENROLLMENT FALL 2010*

Seniors, Class of 2011	477
Juniors, Class of 2012	351
Sophomores, Class of 2013	469
First-Year Students, Class of 2014	492
Total	1789

*Not included are the 101 students who were on leaves of absence away from Amherst as of the first semester, 2010-2011.

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AMHERST COLLEGE is accredited by the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association by writing: New England Association of Schools and Colleges, Inc., 209 Burlington Road, Bedford, MA 01730 (781) 271-0022.

Student Absence Due to Religious Beliefs: The Legislature has enacted and the Governor has signed into law Chapter 375, Acts of 1985. It adds to Chapter 151C of the General Laws the following new section:

Any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up the examination, study, or work requirement missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to students because of availing themselves of the provisions of this section.

AMHERST COLLEGE CATALOG

Amherst College

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